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Louis Rapoport

Sudan — haven for hungry refugees

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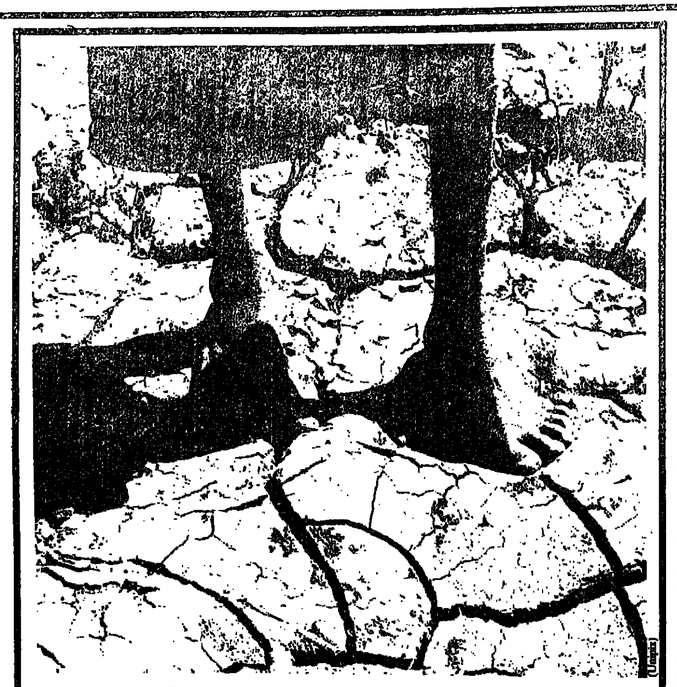
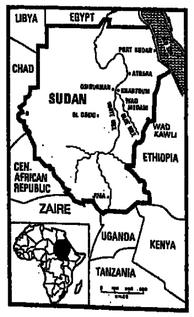


(Unipix)

THE OPPRESSED EARTH

Starving refugees from Ethiopia and other famine-stricken countries are pouring into Sudan. LOUIS RAPOPORT was there last week.



Carrying the dead to burial ground at Wad Kawli refugee camp. (Below) *Refugees trucked from border to camp.* (Rapoport)

THE TIMELESS desert city of Khartoum is a meeting place of waters and peoples. It is at the juncture of the Blue Nile and the White Nile, the first flowing swiftly from the Ethiopian highlands to the east, the latter broad and placid, meandering its way from the lakes of Uganda. It is at the crossroads of the Arab and the African worlds, the place where Islam and Christianity conjoin. And it is the capital of Sudan (the word means "blacks"), Africa's biggest country, mostly a vast semi-arid plain that is half the size of Europe.

A large number of foreign journalists were in Sudan last week, for the country's news value has soared. For a while at least, the focus of the Africa drought-famine story shifted from Ethiopia, the hardest-hit country, to Sudan, where hundreds of thousands of refugees are pouring across the border into camps administered by the UN, the Sudanese government and dozens of relief organizations.

I was there to write about the general refugee story for a California newspaper.

Khartoum looks like a giant unfinished project, dusty, dilapidated, funky. The heat is scorching and enervating even in January, the "coolest" month, with temperatures averaging about 36°C. To avoid the sun, a tired visitor will take an exorbitantly expensive taxi ride for even a short distance; it is not difficult to understand why people in this part of the world once worshipped such a a relentlessly cruel god.

Petrol is an exceedingly scarce commodity. Drivers are allowed four litres a week, for which they must queue for five to eight hours on the day of the week they are permitted to buy it. Whenever and wherever there is rationing, there is a black market; and in Sudan, it is thriving. In the country that was supposed to become the "breadbasket of the Arab world" by 1985, there is also a severe shortage of flour, and often no bread in the shops. The official exchange rate of the Sudan pound is about two to the $1; on the black market, it is almost double that.

The streets are jammed with people of various colours and costumes, but the most common attire is the white galabieh. The men wear turbans of white cloth; the women, white scarves. The general atmosphere seems relaxed, and the Sudanese whom I met were unfailingly friendly, warm and helpful.

Because of the fuel shortage, there are frequent electricity blackouts. Phones are often out of order, and an ordinarily simple task, like renting a car, becomes a complex logistical campaign requiring a great deal of patience, fortitude and luck. Even President Numeiry is plagued by the petrol problem. When he flew recently to Juba, the capital of the distant equatorial south, he had to stock his plane with fuel for the return flight, since Juba was out of gas.

AN ABC CREW sent out from London gave up in despair after their plans to travel to the Wad Kawli refugee camp, on the eastern Sudan-Ethiopia border, fell through – the Land-Rover that was supposed to meet their plane in Gedarif failed to materialize. The television journalists fumed in their rooms at the Meridian Hotel in central Khartoum, toyed with the idea of renting the only helicopter available in the country (at $12,000 a day), and finally went home empty-handed.

Sudan has been ambivalent about all the publicity. I was told two weeks ago in Washington by the head of the Sudan desk at the State Department, Richard Bogosian. The refugee influx is a mammoth problem. The Sudanese have a fine record in welcoming the refugees, and the country is in dire need of more aid, he says, "but they're almost embarrassed by the publicity." The Sudanese are also worried that the Ethiopian refugees will become a major internal problem – there are enormous cultural and religious differences between the highlanders from Ethiopia and the people of Sudan.

One of the most worrying developments in the country now is the fact that farmers are eating the seeds for the next crop. If the rains in July fail again, there is no cushion, nothing left. Bogosian described the continuing ordeal as "almost biblical."

The U.S. has excellent relations with Sudan, and can discuss the important issues. Ethiopia – caught up in a revolution, highly politicized, in the Soviet camp – is entirely different.

The deputy head of the U.S. Embassy in Khartoum, David Shinn, says that the decade-long drought affecting Sudan is potentially a much greater problem than the refugees. It is a frustrating situation. "You can't move stuff because of the fuel shortages, regular electricity outages, the lack of paved roads." The refugees from Chad in the west are coming in at a rate of 500 a day. On the Ethiopian border in the east, it is a virtual flood – on some days, 3,000 straggle in, on other days, as many as 15,000.

American officials fear that the organizations and governments engaged in the relief effort may soon be overwhelmed. "The pipeline is a big problem, so is the lack of water. The crunch is right now. Our concerns are with feeding people *this minute*."

There are dozens of agencies and organizations working to stave off death by starvation of millions of people. The appeals are out, and funds are coming in, according to Dr. Samir Basta, Sudan's Unicef representative. His organization has asked for $6m. for Sudan, $10m. for Ethiopia, but all the organizations and governments will have to dramatically increase the amount of aid. The U.S. has earmarked some $250m., and that sum will undoubtedly be increased to $1b. shortly.

The head of Unicef, James P. Grant, was in Sudan last week to appraise his agency's efforts there. He said that there has been a tremendously positive response to fund-raising appeals in the U.S. and Britain and in many other countries. "It is the biggest private giving since World War II," he said. Grant believes that one million African children will die this year because of the famine. They are trapped "in a silent emergency."

One of the major causes of death in the camps has been diarrhoea and dehydration. Unicef is distributing a "miracle medicine" developed in the 1970s. "A child can be dying, and six hours after taking the medicine, he'll be twinkle-eyed and toes abobbing," says Grant.

NUMEIRY and the Sudanese in general have shown a remarkable humanitarian spirit concerning the refugees. There are well over a million refugees from Ethiopia, Chad and Uganda now in Sudan, which has a million of its own refugees. In addition, 4 million of its population of 22 million are threatened with starvation. Thousands of people have converged on Khartoum from the west. Half a million Beja people in the east are threatened with extinction.

Nearly one-third of the livestock kept by the nomads has perished – one sees their carcases all along the road. The sorghum crop – the staple food – has failed drastically. The rebellion by Christian and animist tribes in the south has been revived. Perhaps another million Tigrean and Eritrean refugees are about to march through the desert into Sudan. And yet, Numeiry says, "Welcome, welcome."

Ordinary, middle-class Sudanese also seem reluctant to close the doors on the refugees. One Sudanese professional told me that even though the presence of the refugees may destabilize his country, they must continue to be received in the spirit of brotherhood. There was mention of the lesson the world should have learned when no country would accept the Jewish refugees from Hitler's Germany.

Numeiry, who has come under sharp criticism for instituting Shari'a (Islamic law), for cutting off the hands of thieves and for executing an elderly critic of his regime, could well become a candidate for the Nobel Peace Prize for his humane attitude towards the refugees.

But a recent *New York Times* editorial was quite critical of him for undermining his moderate image by hanging his 76-year-old ideological opponent, Mahmoud Taha.

The editorial writer invoked the grisly ghosts of a century ago, when the holy warrior called the Mahdi (the Guided One) conquered Khartoum and slew Britain's General Charles Gordon. "The Sudan was bled by a religious war that opened it to foreign invasion. By playing to the same passions, President Numeiry risks being consumed by them," the editorial said.

Numeiry, who lives in the same palace along the Blue Nile in which Gordon was killed, is a survivor of some 15 attempts to unseat him. He came to power after a leftist military coup in 1969, and soon brought about an end to the civil war in the south. Numeiry was the only Arab leader to support President Sadat and the Camp David process. His decision to institute Islamic law in 1983 was seen by some as a pragmatic step, "playing to the passions" for a good reason.

He has prevailed for 16 years over the various forces trying to overthrow him, and this success is due in no small measure to his Bismarckian policy of co-opting the enemy's most popular programmes. The greatest threat to his regime has been from the fundamentalists of the Moslem Brotherhood and from the Ansar – the Mahdi's family and supporters. Fifty hands have been chopped off, and Khartoum is one of the safest cities in Africa. The Shari'a is a crowd pleaser.

THE PRESIDENT has also built up an extensive and well-paid security network. He is not a popular leader, but he has won the grudging respect of educated Sudanese because of his staying power. All Sudanese currency bears his image, and the newspapers and television devote themselves to reporting his every move. One Sudanese joke about the paper money has Numeiry telling the people: "You may continue to refuse to put me in your hearts, but you can't refuse to put me in your pockets."

Taha, the man who was publicly hanged two weeks ago, was a religious Moslem man of ideas in a society which cannot tolerate new ideas. The fundamentalists loathed him, and the hanging judge was a member of the Moslem Brotherhood. His death was also welcomed by the Ansar ("helpers"), representing the wealthy class.

Numeiry himself comes from an Ansar family, but for years he has been at odds with the scion of the Mahdi's family, Sadiq al-Mahdi, a former prime minister and the wealthiest man in the country, who is currently under a kind of house arrest.

The Mahdi's ghost was quite active last week as Sudan celebrated the 100th anniversary of the storming of Khartoum and the killing of Gordon. For the Mahdi is considered the George Washington of his country. Several of the foreign correspondents were unaware of the centenary, or the continuing significance of the Mahdi's saga.

In June 1881, one Mohammed Ahmad ibn Abdallah, aged about 40, a devout Sufi mystic, sent out letters from the island of Aba in the White Nile announcing to the notables of the Sudan that he was the Expected Mahdi and that the period they were living through marked the end of time, when God's anointed would fill the oppressed earth with justice and equality. He then set about overthrowing Turco-Egyptian-British rule.

The Mahdi and his helpers lived in an eschatological dream, believing that they were re-enacting the drama of Mohammed and his chief disciples. At times of crisis in the Islamic world, as in the Christian and Jewish world, other "guided ones" claiming divine sanction have appeared on the scene. Ayatollah Khomeini – overthrowing the old order and proclaiming a theocracy – and Colonel Gaddafi are very much in the same spirit.

The Mahdi's forces, termed "dervishes" by outsiders, attacked Khartoum at dawn on January 26, 1885, overwhelming the garrison and cutting down the administrator of the Sudan, General Gordon. On January 28, two days too late, a relief expedition sent by Prime Minister Gladstone's government arrived at the junction of the two Niles. (A ready-made plot for Charlton Heston.) The Mahdi himself died six months later, probably of typhus.

THIRTEEN years later, a vengeful Lord Kitchener reconquered Khartoum, dug up the Mahdi's bones and had the remains of the Guided One thrown into the holy Nile. But in a show of his more benevolent side, the British general planted lovely banyan trees along the Blue Nile, to cool down the situation.

In 1970, the Mahdi's grandson, Iman al-Hadi, was killed in a clash with Numeiry's forces – Aba island was attacked by the air force, and the family's extensive holdings were confiscated. These have since been returned.

Last week, during the centenary celebrations in front of the Mahdi's tomb in Omdurman (one of the three towns forming greater Khartoum), Numeiry embraced Sadiq al-Mahdi's brother and praised the memory of Sudan's messiah, the father of his country.

On Fridays, in front of a mosque on the edge of a huge graveyard at the outskirts of Omdurman, the dervishes come to dance. The grave dancers march in procession, carrying green Moslem pennants. A large circle is cleared by men in green hooded robes, who push back the crowd. As the sun begins to set, the dervishes chant slowly – "Allah, all-ah, all-AH, all-AH" – and rock in a trance-like dance. This builds up to almost a fever pitch, and the whirling begins – Sufis, drunk on God, foam at the mouth. It is a revival meeting in the centre of Omdurman's city of the dead.

(Top, left), *whirling dervish, Omdurman; Un Sudan refugee chief, Nicholas Morris and the Mahdi's tomb.* (Rapoport)

TWO CAIRO-BASED American journalists, one of them a photographer, gave me a ride to the Grand Hotel on the right bank of the Blue Nile in Khartoum, where we had coffee on the terrace.

Neither of them had been to Khartoum before. The photographer had managed to hitch a ride on a Unicef plane that went out to the refugee camps 500 kilometres to the east, but the other journalist was going to file her story based on what she had learned in Khartoum.

The mosquitoes descended on us as we sat talking, and the conversation soon turned to disease. The photographer warned me that several journalists who had visited the camps had become violently ill, that if you stayed overnight in a camp, you were certain to be bitten by some horrible pest.

Graham Green once wrote that in Africa one could begin a conversation with politics or religion but that it invariably ended with disease: malaria, plague, yellow fever. Grim stories intended to make the flesh creep.

I found myself jumping with glee, with these two journalists as well as with Blundy and Miller, all of whom became slightly grey in the face when I described my bout with onchocerciasis acquired over 20 years ago in the Peace Corps. The disease, also known as river blindness, is endemic to Sudan. Thirteen years after I had lived in Sierra Leone, a filarial worm pushed its way out of my hip. If it had been a bit closer to my head, I would have lost my vision.

The nauseating worm is deposited by a fly and burrows under the skin, eating away at the flesh. As I talked, we all started itching, and my offer of insect repellent was quickly grabbed up.

We moved on to the Sudan Club, the slightly seedy British watering hole in Khartoum. It seemed a forlorn place, with a few expatriates sipping soft drinks at the now liquorless bar – one has to go a thousand miles for a beer, to Juba in the semi-autonomous south, where Shari'a does not apply. I went back to my hotel, to prepare for my journey to the camps the next day.

IN ALL OF Khartoum, I saw only two Ethiopian refugees, easily recognizable in their burlap rags. The Sudanese keep them out of the city and the big towns. There is one camp of 50,000 Sudanese refugees outside Omdurman, but the great majority of the camps were in the distant east and along the Chad border to the west.

I was fortunate to find a driver, a guide, a Land Cruiser vehicle and black-market petrol for the long, arduous trip. A few hours along the road, we passed the Rahad scheme, a 300,000-acre farming project irrigated with water pumped along an 80-km. canal from the Blue Nile to the Rahad River.

The project is quite successful, but Sudan is far from becoming the bread basket of East Africa and the Arab world. Ten years of drought, and the Nile at its lowest level in living memory, have sobered the last of the optimists.

We spent the night at Abu Raham, an established camp with a settled look: thatched huts, called

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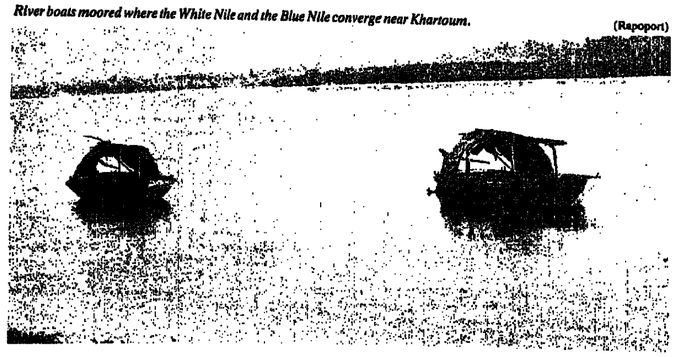
River boats moored where the White Nile and the Blue Nile converge near Khartoum. (Rapoport)



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TARGET AREA?

YA'ACOV FRIEDLER finds that border people back the planned withdrawal from Lebanon, though they are sure that the Katyushas will fall again.

IT SEEMS SAFE to predict that the fight for the Galilee will be decided in the offices of the Treasury. The economic strength of the area will be a crucial component in the residents' ability to "take it" if, as they all fear, Katyushas fall again as the border with Lebanon returns to the Galilee.

Driving the length of the road that skirts the border from Rosh Hanikra to Metulla and talking to dozens of residents on the way, it becomes clear that the overwhelming majority back the government's decision to pull the troops out of Lebanon. While they are concerned at the prospect of renewed Katyusha attacks, they maintain that the revival of economic vigour will shore up their will and ability to "see it through" once more.

Yitzhak Dehan, a 54-year-old Moroccan-born father of five from Goren village, who treasures a fragment of the Katyusha shell that fell near his home, is sure the government's decision was the right one.

"There is no other way," he said. "Though we have no doubt that we'll have Katyushas again, the question is how many, and how the government will treat the Galilee and its residents."

The trump card in withstanding possible new shellings is the border kibbutzim. Their flexible adaptability, close-knit society and highly developed shelter system enables them to live underground for as long as it may take. The weak card is the unemployment-riddled town of Kiryat Shmona.

At Kibbutz Rosh Hanikra, affiliated to Labour's United Kibbutz Movement, Hemmi Barkai, the treasurer, said in his settlement the vast majority of the members support the pull-back "because the alternative is worse"; but there is also a small minority, leaning to the Tehiya Party's ideology, who support staying in Lebanon.

"If the situation is the same after the withdrawal as it was before the war started in 1982, it will be a very sad outcome," said Barkai. "But to stay in Lebanon is no solution, only a waste of more lives and money, like the Russians are experiencing in Afghanistan."

The kibbutz lives from farming and a laboratory that grows germless plants for export and home sales. It has always attracted volunteers from abroad and Barkai has no fear that they'll stop coming if the Katyushas return. "On the contrary, in times of danger more have come to express their solidarity with Israel."

NAHARIYA, now celebrating the jubilee of its founding by Jews from Germany, was hard hit by terrorists in the past. Tourism is one of its major industries, and the chairman of its Hoteliers Association, Yosef Sadeh, is optimistic.

"The pull-back decision has absolutely not affected our bookings for the coming season and I am confident it won't. Only the pessimists have doubts. I am looking forward to welcoming lots of tourists from Israel and many groups from abroad, who are already booked. After all, the border will still be at a safe distance this summer, and the army will secure it afterwards too."

Innovative industrialist Stef Wertheimer, who has built up a multi-million high-tech enterprise in Nahariya and the vicinity, is more sober in his appraisal.

"Let's not underplay the dangers and effects of a possible resumption of Katyusha shellings. In the past it was very difficult to keep the men on the job under the intensive fire we experienced, and it won't be any easier in the future.

"If there's an occasional shell or two, we can take that like the people of Jerusalem and Tel Aviv take their bomb attacks," he said. "But if there is intensive shelling again, there must inevitably be a breaking-point and all the shelters won't prevent it."

While he supports withdrawal, Wertheimer insists that the IDF must not allow the Galilee to be turned into a battlefield again.

"If the shelling is resumed, we must go in again, clear out a 20-km. security zone and hold it without shilly-shallying. The Defence establishment must ensure security, but there is no reason to go all the way to Beirut."

ADA HOREV, mother of two young boys who teaches mathematics at a nearby kibbutz school, said, "Most of us are glad that our soldiers are on their way home, but I don't want any more Katyushas, nor does anybody else."

Reactions, she feels, will be governed by the intensity of the shelling. "I don't see anybody moving out at the first bang but heavy bombardments may become intolerable, and we may move out of range, say to Haifa, until things calm down again."

Andreas Meyer, who immigrated from Germany in 1937, lives 200m. from the home of a neighbour who was killed by a Katyusha. He welcomed the return of the soldiers, including his son, currently doing reserve duty in Lebanon.

Meyer, who runs a factory for decorative glassware and sells a lot to tourists, takes into account that Katyushas will drive his customers away. "Nevertheless we must withdraw from a country that isn't ours, and we don't want to conquer half the world to keep ourselves safe."

Actually he is "more concerned about the dirt in the town, on the beach and all the way to Shavei Zion, which we can prevent, than the Katyushas that we citizens can't."

While his factory has taken no physical punishment from the Katyushas, the sonic boom from air force planes has on occasion played havoc with his glass, "and by the time they shell out the compensation it no longer covers a fraction of the losses."

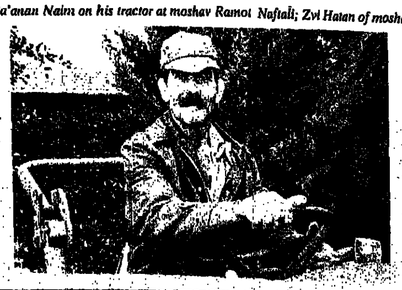
One side-effect of the withdrawal may, of course, be the deployment further north of Unifil, many of whose men and their families have been good customers. "But I don't think their families will want to exchange Nahariya for Tyre or Sidon, so I'm not too worried on that score."

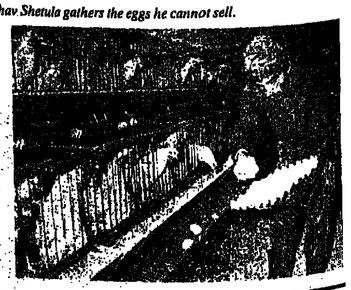
But whatever the consequences of the withdrawal, Andreas Meyer says, "We didn't leave when the shells fell thick and we won't budge in future either. Yitzhak Rabin need not worry. We won't be *brogez* with him for bringing the troops home."

FARTHER EAST, Shetula is one of the more problematic villages on the northern road, with the population split into two opposing camps, each with its own cooperative.

Like many of the villages in the hilly area with not enough land for farming, they have taken to producing eggs, which right now is very unprofitable indeed.

Unemployed drinking beer in Kiryat Shmona cafe; ex-MK Ra'anan Naim on his tractor at moshav Ramot Naftali; Zvi Hatan of moshav Shetula gathers the eggs he cannot sell.





(Photos by Paul Meling)

(Clockwise from left) *Yocheved in her Good Fence kiosk; Yitzhak Dehan, Goren; Hemmi Barkai, Rosh Hanikra; Hillel Hatan, Shetula; Andreas Meyer in his Nahariya factory; Ayana Belski, Metulla; Nurit Yehoshua, Kiryat Shmona; Orly Ilmaliah, Kiryat Shmona.* *(Photos by Paul Meling* Israel Sun)

Hillel Hatan, an Iraqi-born, 32-year-old father of four, stresses the poor state of the village economy. Though a fervent Likud supporter, he wants "all our boys back home and not serving in a foreign land." Shetula had suffered not only from Katyushas but from infiltrating terrorists too, though he is now confident that the border security fence will keep them out in future.

Ex-paratrooper Zvika Hatan, 30, who moved to Shetula from Haifa to be a chicken farmer and now has one child, is also for the Likud. But he is concerned for the future. "When we leave there'll be nobody in control in Lebanon and there's no knowing what the terrorists may be able to do."

Bitter about the government's poor agricultural planning, which had made it impossible to cover his costs, he also censured the authorities for not getting the shelters along the border into usable condition. "For the past two-and-a-half years they did nothing, as though they didn't know that we'd eventually pull back," he complained.

LEAVING Shetula to its multiple problems it is only a short ride to Ramot Naftali, another mountain village on the border, which grows apples and pears with outstanding success.

In Ra'anan Na'im, the former Labour MK who achieved fame with his pronouncement that "gefilte fish makes me sick," and his wife Vicky, one meets a farming couple that has no complaints.

In the Knesset, Na'im was known as a hawk in the Labour ranks and, he says, "I have remained a hawk. But I'm all for the pull-back, because we have no business in Lebanon. In fact, we should have pulled out two years ago, before we outstayed our welcome, and made sure to leave enough friends behind us, particularly among the Christians, to prevent, with the IDF's backing, any attempt by the terrorists to re-establish themselves.

"If only we had come back as soon as the army smashed the PLO in the South, we wouldn't have made enemies of the Shi'ite population. And if the terrorists start shelling us again we'll have to hit them, but not occupy the country again."

Vicky says she can judge the situation "fairly objectively" living on the border and raising five children there. "The boys must come home, and if we're shelled gain, well, we've stood up to Katyushas in the past. It's as sad to lose the life of a soldier as that of a civilian."

Ra'anan, who is raising two slow-growing Lebanese cedars in his hobby garden, adds that those who cite Jacob's blessing of his son Zebulun "...and his border shall be unto Sidon" are entitled to their opinion. He himself favours the international border with the option of putting patrols across when necessary "to prevent attacks, but not to stay there."

He attributes his village's prosperity to their "growing the best apples and pears with the biggest yields per dunam" and being independent of any subsidies. Our good living gives us the strength not to fear Katyushas too much," he stressed.

The less fortunate Galilee farmers, living on eggs and poultry, "need government market planning and a gradual reduction of the subsidies from their present 100 per cent to no more than 30 per cent," he believes. He is convinced that, given a chance to make good, they'll find the strength to overcome Katyushas.

THE RAIN has washed the mountain view to a glistening green, and on the left side of the road the security fence stands steadfastly in place. Every few kilometres a yellow sign reminds you "Danger Frontier Ahead." They have been unemployed since July 1982, but will be back on the job before the end of the year.

Soon, the eye is caught by another sign, "Welcome to Metulla," planted on a hillside as you drive into Israel's northernmost village, at the very apex of the Galilee Panhandle.

Yossi Qoldberg, serving his second term as Liberal chairman of the local council at the age of 42, is "very worried" about the effects of the border returning to Metulla and bringing with it the problems the IDF now faces on the Lebanese side.

"I am preparing for a hard time" he said. While Metulla is commonly regarded as a village of farmers and hotel owners, "we have a lot of workers." In fact, 60 per cent of our breadwinners are employees mostly working outside. Today we have an unemployment problem and, as you know, farming is not prospering either, which makes us more vulnerable to security trouble. A better economy would give us more strength."

Metulla has reverted to a sleepy village, even before the pull-back, as some months ago the army constructed a by-pass road to divert its Lebanon traffic, which had been choking the only street.

While this was generally welcomed, it aggravated the holders of stalls at the famed Good Fence.

"Now, even the few shekels we made from soldiers on their way in or out stopping to fill in Sportoto coupons are gone" said Yocheved; she was joined in her grumbling by various colleagues. The tour operators "from egoistic interests" were not bringing the tourists to the Good Fence any more. This was "scandalous," because it was depriving Israel of one of its best pieces of propaganda and themselves of business.

Yocheved, who has two children, was "sure" that the Katyushas would come again. Yes, she unreservedly supports the withdrawal, "but we must solve the problem of the border coming back. It's not for me to say how. That's the job of the government."

BACK IN Metulla itself, Ayana Belski is optimistic. Perhaps as the wife of the owner of the Arazim hotel, haunt of the world press when the border is "hot" but reliant on the short summer season for its principal business, she has to be an optimist.

"It's a good thing, and important, that we're evacuating, but we in Metulla and all along the border insist that we must have a normal life, like we've got used to now, in the future too."

She noted that Metulla was not a prime target for the terrorists, and the occasional Katyusha in the village was "usually a stray, aimed at Kiryat Shmona."

She insisted that the border must remain open.

"I don't believe that the Lebanese government will be able to assert its authority all the way down here and so we must give our Lebanese neigh-

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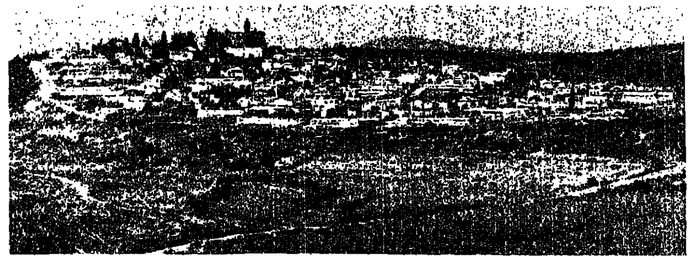
A section of the border security fence and the parallel patrol road with warning sign and an overall view of Moshav Shomera as seen from the border.



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(Continued from Page 5)

hours all the backing they need to defend themselves."

THE ALMOND trees are in full bloom, here and there along the border. In a glorious setting, Kiryat Shmona stands large and anxious.

"We are scared of the first whistle of a Katyusha," says Yosef Gabai, owner of one of the small restaurants in the town hall square. He has lived in Kiryat Shmona for 33 of his 37 years, since his large family came from Tangiers, and is bringing up his own three children there. "Our children have tasted peace for the past two years and neither they, nor my wife, are willing to suffer the Katyushas again," he said.

"If the Katyushas return, we'll move south. We may go to one of the kibbutzim where my 10 brothers live, either out of Katyusha range, or to share their shelter system. Or we may simply take a flat somewhere and live on bread and water if necessary..."

"I tell you frankly, we are not going through it again. I don't want the psychologists and psychiatrists for my children again. I think that after so many of our soldiers died to make the Galilee safe, it's up to the government to see to it that they did not die in vain. We are entitled to ask for at least a minimum of peace and quiet here."

THE NEW 35-year-old Likud mayor, Prosper Azran, admits to mixed feelings – happy for our boys coming home and fearing the possible consequences.

"We don't want to publicize it, to prevent tension, but I can tell you that we are cleaning up the shelters again, and doing everything we can to prepare for any eventuality," he said.

But he thinks the bad economic situation in the town is perhaps worse than the threat of possible shellings, "and the two together are pure dynamite." While the official statistics put the unemployed among the town's 5,000 workers at 8.5 per cent, "actually it's up to over 14 per cent, a total of 800 workers plus the concealed unemployment of those not yet fired though their jobs are gone.

"This situation must be changed if we are to be strong enough... Honestly, we don't want to exploit the security situation to improve our economy, but the fact is that it has not been improved, despite all the talk about the need for it."

While he hopes fervently that his fears will be proved groundless, he notes that "there is no wisdom like experience, and God knows we've had that," and invites those who so easily criticize Kiryat Shmona residents, for running away, "to come and live with us and do better."

The town has made a survey of attitudes, which divided the residents into three main streams:

First there are the "strong," who on the one hand declare, "We've grown up here and won't move come what may" and on the other, state frankly, "We've done our share for 30 years and if the government can't give us security we'll move out and make room for people from the centre of the country to replace us."

Then there are the "weak," who have no means to move out and rather desperately keep their fingers crossed.

The third stream, the majority, comprising 60-65 per cent, state that they'll "act according to the situation."

Mayor Azran holds that this is the most dangerous attitude, because it will be determined in the heat of a

shelling attack, when no rational consideration is possible.

While he admits that Kiryat Shmona has always been a sort of transit town, with a tremendous turnover of residents, Azran holds that this had more to do with the economic than the security situation.

"The fact is that, by and large, we have stood fast, and it hurts us when those who have not gone through 16 years of bringing up children under rockets and terror attacks censure us. "Nobody else, not even soldiers, has been required to live through so many years of tension and fear."

NOBODY in Kiryat Shmona demands that the government make them more safe than other Israelis who have to cope with an occasional bomb or attack. But they do insist on basic security.

WE MET 11-year-old Nurit Yehoshua going home from school with one of her four younger brothers. Of course she remembers the Katyushas of the past, and while she is afraid there'll be more in the future, "I'm glad the soldiers are coming back home." Eight-year-old Pinhas doesn't remember the Katyushas at all.

Their father is an independent pest-exterminator, and "of course we discuss the future at home and at school too. We're all preparing our shelters and some of the people are preparing flats in the centre of the country to go to as well," said Nurit, though her own family has no plans for leaving.

Sixteen-year-old high schooler Miri, whose father works for Egged, remembers the Katyushas vividly. "They're a bit scary, but you can get used to them. A lot of us talk about them again in school now, and some of us are scared at the prospect.

"But that's life here and we think of our soldiers in Lebanon, and how they're exposed to danger too."

Miri was born in Kiryat Shmona, or rather, her mother was taken from a shelter to deliver her in Safad, "and we are going to stay here, whatever happens."

The owner of a store-front insurance agency, who preferred to remain anonymous, told us that "we're all of us worried", though that had not increased his business.

"We want the soldiers to come home but we want security for ourselves too, and we rely on the IDF for it," he said. But he added that some people he knows have prepared flats to go to if the worst comes to the worst.

A 19-year-old clerk, Orly Ilmaliah, remembers the Katyushas very well. Yet "every time we hear about a soldier killed or hurt in Lebanon we grieve. We want them out, but fear that we'll be hit again."

She has five brothers and sisters living with their mother and grandmother. "Our shelters are not in good condition and mother says that if there are Katyushas again we'll move in with our relations in Haifa until peace returns."

It was cold and damp in Kiryat Shmona, but those open-front cafés and pinball shops that were open in the town hall square were fairly well frequented by the unemployed, mainly young men not long out of the army.

Predictably, they tended to take a pessimistic view of things, convincing us "when the first Katyusha falls, 90 per cent of the residents will leg it south, to the appartments they keep there just in case."

They noted "We have nothing to lose, no jobs or property to leave behind. It's easy for us to go."

For the time being, the younger men were making do with their unemployment pay from the National Insurance Institute and the older ones were still living well from the severance pay they received when they were laid off. It was enough to keep them in friendly beers as they sit around waiting for better times and filling in Sportoto coupons.

"But it won't last, and when the money runs out there's just no reason why we should stay," an older man told us. "Now that the border is coming back, we see you newspaper men here again, and when the Katyushas fall the people in the safer south will express their concern for us again. Well, we don't want your sympathy and we don't want to be stamped as cowards. We'll simply move in with you."

For years now the government has put its money into the new settlements of Judea and Samaria. The Galilee was passed over, because its settlements were already there. This policy may come home to roost if the Katyushas fall again. There is still time to do something about it – but that time is running out fast. □

OPPRESSED EARTH

(Continued from page 3)

tukuls; and walled compounds. The refugees sang and played drums late into the night, praying for the sick people to get better.

In the morning, I visited Fau 2, a month-old camp of about 13,000 refugees. From dawn until about 11 a.m., truckload after truckload of Tigrean refugees was brought into the camp. We also stopped at Tawawa, another camp just outside the provincial town of Gedarif. But the main object of the trip was to get to Wad Kawli, the newest and largest of all the refugee camps, five more hours across washboard, rocky roads on the flat, dusty grey-black plain.

By the time we arrived in the dusty, crowded camp of 85,000, the heat was oppressive and I was exhausted, profoundly depressed and hysterical. All I could see was wretchedness and dirt, and people dying like flies – 56 had perished the previous day, and now, wherever I looked, I saw bodies being carried on stretchers.

Many of the refugees appear to be healthy – at least they are not walking skeletons. The photographers and TV crews focus their cameras on the worst cases, and this may give a distorted impression. But even the ones who do not look starved are terribly undernourished and disease-ridden. The close quarters of the camp aggravate the health problems. Periodic plagues of typhus or cholera sweep through the camp.

In the makeshift hospital at Wad Kawli, hundreds of infirm, exhausted refugees lie on straw mats on the dirt floor. Little children whose heads look terribly big are comforted by medical volunteers,

Chanting holy-men dance outside the mosque in Omdurman. (Rapoport)

who help them to hold plastic glasses containing life-restoring nourishment. Every few minutes, someone dies.

The dedication of the Sudanese, American, European and Ethiopian relief workers at the camp was truly an inspiration. They stand before the floodgates of humanity, with hundreds of thousands, perhaps millions of refugees poised to make the long trek from war-torn and famine-ravaged Ethiopia into Sudan, which itself appears to be teetering on the brink of chaos.

LAST SEPTEMBER, I interviewed a Canadian nurse who had worked for six months in the refugee camps in eastern Sudan and who charged that the UN High Commissioner for Refugees was covering up the death toll in the camps. The source said that the refugees were weakened by a diet far below the UNHCR's minimum daily sustenance level of 400 grams of flour and one tablespoon each of dry milk, edible oil and peas. According to the source, in May, June and July, "thousands of refugees died, because the UNHCR only provided half of this meagre amount. The refugees got an average of only 200-250 grams a day of all the foods."

This created the conditions for wholesale death. The refugees, weakened by malnutrition and starvation, died in epidemics of typhus, dysentery, measles, influenza. The source said last fall that "I now understand for the first time why the people who escaped from concentration camps but couldn't get anyone to believe what was happening, committed suicide. A major disaster is happening to all the refugees..."

The source charged that the UNHCR chief in Sudan, Nicholas Morris, was aware that food was not reaching the camps during this critical period, and that his agency covered up the extent of the deaths. At the time, I called an official at UNHCR headquarters in Geneva, Phillip Sargisson, who told me that the report of hundreds of deaths was "inaccurate." He said that about 150 refugees had died over a period of months.

But it is now clear that many thousands of refugees died during those months. Relief workers at several camps I visited confirmed that thousands died during the summer. But when I talked briefly to a harried Nicholas Morris in Khartoum, he maintained the denials: "We had enough food for them," he said.

BUT AT Umm Rekuba, about 80 kilometres from the Ethiopian border, relief workers told a reporter that the camp went without food for three weeks, and that the death rate was especially high in July and August. "They had dysentery, malaria, dehydration, typhoid – everything," according to a nurse from the Sudan Council of Churches.

A UNHCR "fact sheet" issued in Khartoum on January 20 states that the High Commissioner issued emergency appeals for aid only on November 8, 10 weeks after the epidemics had wiped out thousands. The fact sheet does not mention any previous shortages of food, only the current one. "Present stocks, local procurement and borrowing are insufficient to cover present daily needs. As a result, the nutritional status of many new arrivals is deteriorating and mortality rates are rising."

The UNHCR plays the key role in refugee relief, along with the Sudan Commission for Refugees. The U.S. provides most of the raw materials for the programme. The alleged cover-up and inadequacies of the UNHCR are therefore of vital importance.

Fortunately, UN Secretary-General Javier Perez de Cuellar has recognized that a dynamic, centralized umbrella organization is needed to coordinate relief. Last month, he set up an Office for Emergency Operations in Africa. The new unit, headed by an American, F. Bradford Morse, will coordinate the efforts of the various governments, organizations and private agencies helping the 21 countries and 150 million people affected by this earth-shaking famine.

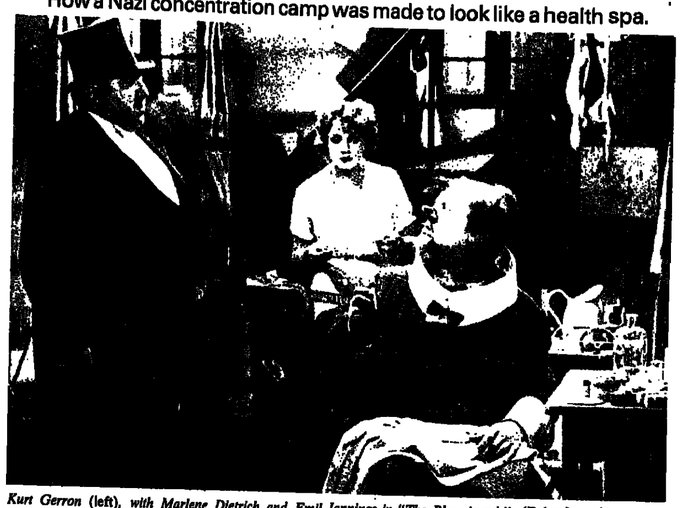
FAILED FAMINES, famines, and epidemics are age-old problems along the Nile Valley, but even the devastation of the 1889 and 1974 famines pale in comparison to the present tragedy, with as many as 10 million people facing death by starvation in the year to come.

The immediate need is to airlift tremendous quantities of food and fuel to Sudan and Ethiopia's Red Sea ports, which will cost billions of dollars. Sudan is bankrupt. Its neighbour across the narrow sea, Saudi Arabia, has $100 billion in the bank, about 20 times the amount needed to save millions of lives. The Sudanese, aware of this fact, do not look lovingly upon their fellow member of the Arab League. In fact, the Saudi-owned Faisal Bank in Khartoum has been at the centre of a financial scandal that has sapped Sudan's economy, and there is a great deal of resentment towards the oil-rich Arab states.

In the place where Africa and the Arab world converge, a great drama is being played out, demanding the attention of the entire world. You can't avoid Africa, as Graham Green has written: "...there it is creeping round the wall, flying in at the door, rustling the grass, you can't turn your back, you can't forget it, so you may as well take a long look." □

The ultimate illusion

How a Nazi concentration camp was made to look like a health spa.



Kurt Gerron (left), *with Marlene Dietrich and Emil Jannings in "The Blue Angel."* (Below), *a drawing by Theresienstadt inmate Fritz Fritta of the camp "coffee house," surrounded by barbed wire.*

Wim van Leer

BEING A FILM BUFF I should have recognized the fat German Jew who took Eliahu Hanavi's seat at my grandfather's Passover *seder* in April 1933. But having no memory for faces I did not recognize Kurt Gerron, who had played the part of Kiepert – the magician-manager of that tawdry little crew that included "*Dishy Lola*, the darling of the season" (Marlene Dietrich) in *The Blue Angel*.

Kiepert was depicted as a *Stürmer* caricature of a Jew, fat and overbearing; Gerron played his part with studied vulgarity, and was helped by his super-Semitic proboscis. As you will remember, at the end of the film he showed some belated compassion for the entrapped Professor Unrath, but by that time the repulsive image had been established.

Seated next to me, he tried to enliven our annual bout of residual Jewishness by telling jokes in German, which was odious to our Dutch ears, and in Yiddish, which was downright embarrassing.

German-Jewish refugees were not beloved by their Dutch co-religionists who, while contributing to their upkeep, saw in them a threat to centuries-old racial harmony, liberal Holland's social hallmark. They were reputed to be Germanically arrogant, even insolent, and forever comparing the shortcomings of their country of refuge to the marvels of "*bei uns Zuhause*" (the old country).

The name Kurt Gerron meant nothing to me, although by that time he had acted in 52 films and directed seven. They had titles like *Demi Mondaine, Love's Passion and Anguish, White Slave Trade, Brothel in Rio, Hunted Women* – film-fare which we *cognoscenti* left for the hired help to enjoy.

With the exception of *The Blue Angel*, Gerron's name had always appeared towards the bottom of the totem-pole of screen credits. But there was more to Gerron than that. Born Kurt Gerson in 1897, he had spent five years with the Reinhardt theatre, had done much cabaret work and, with his cantor's voice, had even sung in opera. In the original cast of Brecht's *Threepenny Opera*, he delivered the rousing "Cannon Song."

In January 1933 Hitler assumed power and, like quicksilver under a hammer-blow, much theatrical talent was dispersed.

Safely across the Reich's borders, they regrouped in small political satirical cabaret troupes, performing in small theatres and coffee houses. It was resistance of sorts, to tyranny. There was the *Lanterndl* in London; the *Pfeffermühle* (directed by Erica Mann, the daughter of Thomas) in Switzerland; the *Arche* in New York, and *Nelson's Kabarett* in Holland. Playing in German, mainly for their fellow refugees at a time of depression and unemployment, they had a hard time.

WHEN GERRON asked my father for a loan with a view to going to Paris to try his luck, my father did better than that. Through the manager of his French factories whose girl-friend worked as a cashier at the Paris Lido, he found him employment there. At the time, the Lido nightclub and restaurant sported a heated swimming-pool, hence its name. During the day it was an expensive marble bathing establishment; there was *the dansant* in the afternoon, and a midnight champagne-dinner with a show consisting of cavorting water-nymphs in aquatic ballet scenes.

There, standing in a gondola every night, Kurt Gerron, billed as "The Singing Gondolier," fake-strumming a guitar, would sing Italian-flavoured sentimental songs, a German-Jewish Tino Rossi. All went well until the gondola capsized one night, depositing the very much overweight gondolier amid the scantily clad pulchritude. As a result he caught pneumonia and almost died.

Broke, lonely and in bad health, he returned to Holland, where between 1936 and 1938 he directed three films, all resounding failures. He returned to *Nelson's Kabarett*, in which the talented Ernst and the beautiful Eva Busch were star performers. After Hitler's rape of the Netherlands in May 1940, Gerron worked in the Jewish Theatre for non-Aryan audiences. In 1943 he was picked up and sent to the Westerbork concentration camp in Holland; in February 1944 he was transferred to that élitist prison-town, Theresienstadt.

Buoyed by endless energy and optimism, he formed a satirical cabaret called *Karussell* from the plethora of artistic talent among the 43,800 inmates of the ex-garrison town built by and named after the Empress Maria Theresa to house 7,000 soldiers.

Theresienstadt differed from the conventional sites of German bestiality in that it was administered by Jews themselves. This *Selbstverwaltung* (self-administration) was directed by the *Ältestenrat* (councillors) in charge of work-rosters, rule enforcement, medical matters, the fire brigade, food distribution, and so on. An important section dealt with *Freizeitgestaltung* (leisure activities).

Theresienstadt contained special classifichtion prisoners, such as those who were over 65, wounded World War I veterans, decorated Jews, Jews of mixed marriages and the so-called *Prominentz*, the VIPs. Theresienstadt had its ration of countesses, a baron (Dr. Rudolph Hirsch), *Hofrats*, *Staatsrats*, and *Kommerzienrats*, and the cream of the worlds of literature, music and the visual arts. There was a plethora of professors and an amazing number of ex-ministers, generals (even a field marshal), and, of course, a surfeit of Herr Doktors.

They were housed in special accommodations, were granted small privileges, and were supposed to be immune from onward transportation to the death-camps. This class differentiation was a clever ploy by the Nazi masters. ("self-administration" being nothing but a convenient sham) to keep the inmates divided, with jealousy stoking the fires of bitter animosity.

The 12- to 14-hour labour-day, the starvation diet, the oppressive regulations, demanded relief; and leisure activities were the obvious antidote. There was a football league with some 10 associated teams (the enclosed barracks square only allowed seven a side), an orchestra under the baton of Karl Ancerl, a jazz ensemble "The Ghetto Swingers," and even an opera for children called *Brundibár* (by Krása), which was produced 40 times.

Gerron's *Karussell* gave performances in the attic, which doubled as synagogue, and in the coffee house.

A few sad lines from the curtain-raiser:

We're riding our wooden horses
We're turning around without end
If we get dizzy we can still call a halt
So that we can see where we stand.
For life on the whole is an empty shell
And only passion can give
Its course some meaning and value
Illusion, oh please, please, illusion...

And in a lighter vein a "*chanson*" by Hans Hofer:

When I contemplate life as an old realist
I must ask myself "How do people exist?"
For on the helpings they reluctantly give
One can only die but hardly can live.
These days we are frequently served with hash,
I look in my plate at that morsel of flesh
And I ask myself with a shameful sigh
"For such a helping an ox had to die?"

EARLY IN 1944 the news of the atrocities in the concentration camps began to leak out and the Danish Red Cross with 477 Danish prisoners in Theresienstadt made pressing demands to inspect the camp. The Gestapo dragged out negotiations while conspiring with the camp's commander, *Obersturmbannführer* (Lieutenant-Colonel) Rahm, to transform the camp into a make-believe paradise. Gardens were planted, a new library was opened, a fake children's home was established, curtains and home decorations were hastily improvised. Shop-fronts were constructed like Hollywood sets. Streets hitherto identified by numbers, L7 or Q13, were renamed to suggest a holiday resort – Sea Road, Parkway, Mountain Road and Hunter's Way. Walls were decorated with murals; terrace-cafés appeared in front of buildings, sporting gaily-coloured sunshades.

For the day of the visit a tea-dance was arranged for which confiscated clothing was issued (cocktail and evening dresses for the ladies, jackets for the men).

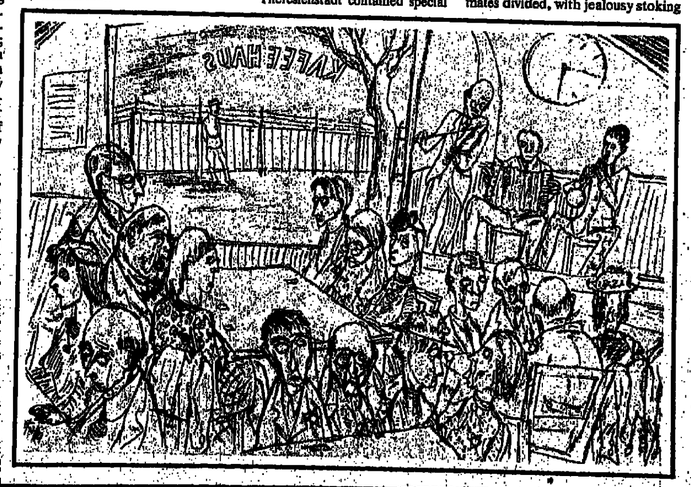
Even a fake bank was opened for the occasion, dealing in worthless *Ghettokronen*.

As inmate Käthe Starke reported: "The children, festively dolled up with confiscated clothing, were instructed to call the *Obersturmbannführer* 'Uncle Rahm'. Girls in white aprons were to serve Portuguese-sardine sandwiches which the children were instructed to refuse, exclaiming 'No, not sardines *again*.'

"The streets were cleaned, the rations that week were doubled and instructions issued that both the orchestra and The Ghetto Swingers jazz ensemble were to perform without interruption throughout the visit. As a precaution, 70 emaciated Danes were locked up for the day."

On June 23, 1944, the Internation-

(Continued on page eight)



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(Continued from page 7)

al Red Cross commission inspected the camp and was completely taken in by the fraud.

Dr. Lehner, Dr. Rossel and M. Dunant wrote glowing reports of the camp's splendours, from which the Gestapo's Heinrich Müller did not fail to draw the right conclusions. The result was a film that would be a permanent record to convince the world of the falsity of the *Greuelmärchen* (atrocity tales). And, even more cynically, the film would be made by the Jewish inmates themselves, with the VIPs in the foreground.

KURT GERRON was appointed scriptwriter-director and the film was to be called *The Führer Donates a Town to the Jews*. Gerron set to work with much enthusiasm, co-opting the Czech theatre-architect František Zelenka and the Dutch cartoonist Jo Spier, who provided a 400-picture storyboard. The camera crew was provided by the Czech newsreel unit Aktualita, with Ivan Fric as cameraman. The script, closely scrutinized by "Uncle Rahm," called for 1,148 shots to give 80 minutes' running time.

All concerned were fully aware of the deception they were devoting themselves to; yet the operation provided a welcome relief from the mindless camp-life. Moreover, they knew that, whatever might happen subsequently, during the shooting they were safe from deportation to Auschwitz.

Shooting started on August 16 and ended on September 11, providing 12 shooting days. The script called for the following sequences:

1. Agriculture, horticulture, animal husbandry.
2. The library with VIPs.
3. Housing with women at leisure, children playing, sleeping arrangements.
4. VIP flat with people at dinner.
5. The bank, safe, teller's window with teller in action, *Ghettokronen*.
6. Park sequence, children's playground and sandpit.
7. Swimming-pool sequence.
8. Solarium.
9. Children's canteen with ample bread, tomatoes and cheese.
10. Leisure: old men playing chess, women reading and sewing.
11. Tea-dance at the coffee-house with coffee and cakes, etc.
12. Children and grown-ups at play, two women with babies.
13. Open-air performance *Karussell*, Gerron sings, Chaplin parody, dance numbers, acrobats.
14. Orchestra performance with VIPs.
15. Football match with young spectators.
16. Food-parcel distribution.
17. The tailoring workshop, shoe repairs, leatherwork.
18. The machine shop, smithy, sculptor, potter, sewing shop.
19. The "court" of the self-admin.
20. A meeting of self-admin. council.
21. Scenes in the "shopping mall."

THE MAKING of the film had a euphoric effect on both participants and bystanders. They were drawn in by the illusion, became part of it, the temporary dispensation turning into the new reality. The nightmare was coming to an end and, with the Allied victories in the east and the west, their oppressors were trying to win their goodwill, for the day of reckoning was at hand...

But the greater the euphoria, the more profound the despair when around September 20 the transportations to the death-camps were resumed with a vengeance. In 11 transports the camp complement was reduced to a mere 11,068 souls. The frail vessel of hope struck bottom. The 11 transports included all those connected with the film, with the exception of Jo Spier. Kurt Gerron, who, because of his corpulence, had enjoyed double rations at Theresienstadt, died in Auschwitz in November, reportedly of malnutrition.

(Above) *Lecture audience (Leo Baeck, centre) and scenes from "The Führer donates a town to the Jews."*

Given the German penchant for administrative order (Gerron was born in Berlin), we have the voluminous correspondence connected with the film which Gerron handed to a friend, Dr. F. Silten, before his deportation. It contains instructions, suggestions, and recommendations. Some passages have a touch of the macabre, some a jocular slant. Others reveal a cynicism bordering on gallows humour, still others a pathetic naïvete. Gerron requests from the hospital "a sun-lamp and some pretty but not blond children, and for all the doctors some pretty nurses and, of course, one for the undersigned film-director."

There is a request to "build a lemonade stand at Western Avenue No. 3," to reinforce the "health-spa illusion."

"Engineer" Engelman, head of the medical laboratories, having been asked to take part in the film, excuses himself from work. He assures the chief medical officer of his abiding esteem: "I was born to better things than examining blood samples. And yesterday, when the 'call' came, I had to decide.... I am starting as an extra. But that is only the beginning. I know that a great [film] career awaits me. I am young, good-looking and irresistible. I shall always remember our meaningful collaboration."

The head of the detective branch, Dr. Rosenthal, grants permission to the prisoner (the prisoner's prisoner) Wilhelm Brenner to take part in the film for a few hours – but he must return under escort "so that Brenner may pay for his crime (stealing 200 grams of bread) by sitting out his remaining sentence."

Marginal comments on a grim enterprise

AND WHAT about the film? Designed to give the impression of comfortable confinement, the fine-looking faces at lectures and concerts are serious and reflective, in contrast to the forced exuberance of the young during the football match, and the expressions of the old people, their staring eyes full of apprehension. The infinite sadness behind the masquerade is more meaningful to those of us who have the advantage of hindsight, as well as that of survival. No perceptive person could have been deceived. But then, Kurt Gerron's artifact was not meant for perceptive eyes.

The film was never publicly shown, coming too late to have any effect. However, shots from the coffee-house sequence and tea-dance were incorporated in a UFA newsreel where it was intercut with typical battle-scenes, wounded soldiers and exploding grenades. The sound-track informed viewers that: "While the Jews in Theresienstadt enjoy their coffee and cakes and dance, our soldiers bear the brunt of this terrible war, suffering death and deprivation in defence of the homeland."

For years it was believed that no copies of the film were extant. But in 1964, a 15-minute fragment surfaced in Prague – all that is left of this sad enterprise.

It has been said that "the camera does not lie." Quite so. But, alas, the man behind it does, frequently under duress and sometimes to himself. □

POST PULLOUT GUIDE

The Poster

FOR CHILDREN

Jerusalem

EZRA DAGAN – Songs, stories, pantomime, clowns (Pargod, Thursday at 5 p.m.)

THE HARE AND THE TORTOISE – By Ilan's Puppet Theatre. For age 5 and above. (Train Theatre, Liberty Bell Garden, tomorrow at 11 a.m. and 4 p.m., Monday at 4 p.m.)

THE JERUSALEM BIBLICAL ZOO – Guided tours in English and Hebrew. Adults welcome. (Biblical Zoo, Sunday, Wednesday at 2 p.m.)

JUDGEMENT WITH THE WIND – Puppet theatre about King Solomon. For ages 8-12 (in English). (Mekorot Centre, 26-28 Hahad, Wednesday at 5 p.m.)

YOUTH CONCERT – The Rubin Academy orchestra, choir, and wind instrument ensemble. (Israel Museum, Tuesday at 4.15 p.m.)

Tel Aviv area

PRETTY BUTTERFLY – Entertainment from the TV series. Ages 3-6. (Old Jaffa, Hasimtah, tomorrow at 11 a.m.)

SNOW WHITE – Puppet theatre for age 3 and above. (Old Jaffa, Hasimtah, tomorrow at 12.30 p.m.)

WHO KNOWS THE MAN IN THE WALL? – Musical puppet show for ages 3-12. (Beit Leissin, tomorrow at 11.30 a.m.)

Haifa

AFRICAN SOUNDS – Musical games. (Haifa Museum, Tuesday at 4.30 p.m.)

YOUTH CONCERT – Haifa Symphony Orchestra. With composers Tzipi Fleischer and Meir Mindel. (Haifa Auditorium, Sunday at 4.30 and 6 p.m.; Kiryat Haim, Beit Nagler, Monday at 5 p.m.)

ENTERTAINMENT

Jerusalem

ADVENTURES IN JAZZ – With well-known musicians. (Pargod, today at 1.30 p.m., Wednesday at 9.30 p.m.)

THE BEST OF SHALOM ALEICHEM – Stories by the famous Yiddish writer, performed in English. (Hilton, tonight at 9.30 p.m., King David, tomorrow at 9.30 p.m.)

COMPOSER FROM A SLIGHTLY DIFFERENT ANGLE – Naomi Shemer as seen by pianist Liz Magnes. (Zionist Confederation House, Emil Botta, Yemin Moshe, tomorrow at 9 p.m.)

INNOCENT OF CRIME – Danny Sanderson's new solo show. (Jerusalem Theatre, tomorrow at 8.30 p.m.)

JAZZ CONCERT – With Academy students. (Rubin Academy, Beit Hillel, 4 Balfour, Tuesday at noon)

JAZZ IN THE CELLAR – At the American Colony Hotel. Liz Magnes plays jazz piano. (Tuesday at 8.30 p.m.); Nostalgia with the Freddie Weisgal Trio. (Thursday at 9 p.m.)

MIME EVENING – Comic and serious pieces with Shimon Aplatony. (Beit Agron, Wednesday at 9 p.m.)

MUSICAL MELAVE MALKA – Hassidic rock with Selah. (Israel Centre, tomorrow at 8.30 p.m.)

MUSICAL MELAVE MALKA – With new Diaspora Yeshiva Band. (Mt. Zion Centre, tomorrow at 9 p.m.)

THE SECRET OF PANTOMIME – Performance by Ezra Dagan. (Pargod, Thursday, at 9.30 p.m.)

SILK ROAD – Evening with Yehudit Ravitz. (Gerard Behar, tomorrow at 9 p.m.)

Tel Aviv area

ALON OLIARCHIK – New songs with Tango. (Tzavta, Monday at 9 p.m.)

ASTAR SHAMIR AND EPHRAIM SHAMIR – Sing their songs. (Tzavta, Thursday at 9 p.m.)

BETWEEN BELLS – Musical about a school. (Beit Leissin, at 8.30 p.m.)

BRECHT, WEILL EVENING – Songs and poems. (Beit Leissin, Upper Cellar, tonight at 10 p.m., Monday at 9 p.m.)

COMMON LANGAUGE – New variations of old songs. (Old Jaffa, Hasimtah, tonight at midnight)

HANI LIVNE – Sings Israeli songs. (Beit Leissin, Thursday at 8.30 p.m.)

IN THE DRESSING ROOM – Solo show with singer Sandra Johnson. (Tzavta, tonight at 00.15 a.m.)

INNOCENT OF CRIME – (Beit Hehayal, Tuesday at 9 p.m.)

KLEZMER FOLKLORE MUSIC – (Tzavta, Sunday at 9 p.m.)

THE MAGICAL TRIO – Jazz with Michael Greenblatt, Iti Disraeli, Zipora Bat-Yehuda. (Dan Hotel, Monday at 8 p.m.)

MEIR ARIEL – Sings his songs. (Old Jaffa, Hasimtah, Monday at 9 p.m.)

THE MOUTH RUNS AWAY – Satire and humour with Dudu Topaz. (Ramat Gan, Ordea, tonight at 10 p.m.; T.A., Ohel Shem, tomorrow at 9 p.m.; Beit Hehayal, Wednesday at 9 p.m.)

OLD AND NEW – Singer Arik Sinai. Guest Yitzhak Klepter. (Tzavta, tomorrow at 9 p.m.)

ROTATION SATIRE – Tuvia Tsafir, Meni Peer. (Old Jaffa, El Hamam, tonight at 00.15 a.m.)

SONGS OF ERETZ ISRAEL – Nahum Heiman and guests. (ZOA House, Thursday at 9.30 p.m.)

THE TAVERNERS – American and Irish folk music, country music, jazz. (Old Jaffa, Hasimtah, Thursday at 9 p.m.)

23.23 – Jazz, Swing style. (Little Tzavta, Thursday at 11.11 p.m.)

UPPER JAZZ CELLAR – With well-known musicians. (Beit Leissin, Sunday, at 10 p.m.)

WHITE AND BLUE GRASS BAND – Country and blue grass music. (Beit Leissin, Upper Cellar, tomorrow at 9 p.m.)

Haifa

ALMOST STRONG – Songs with Gila Almagor. (Beit Abba Khoushy, tonight at 10 p.m.)

DANCE – Shlomo Artzi, solo programme. (Haifa Theatre, tomorrow at 8.30 p.m.)

INNOCENT OF CRIME – (Kiryat Haim, Beit Ha'am, tonight at 10 p.m.)

Others

APPLES OF GOLD – Colour documentary film recounting the rise of the State of Israel. (Eilat, Moriah Hotel, Tuesday, Thursday at 8.30 p.m.)

JAZZ EVENING – (Ramat Hasharon, Yuval, Thursday at 9.30 p.m.)

(For last minute changes in programmes or times of performance, please contact box office.)

Material for publication must be at *The Jerusalem Post* offices in Jerusalem (in writing) on the Sunday morning of the week of publication.

THEATRE

All programmes are in Hebrew unless otherwise stated.

Jerusalem

AMERICAN MYSTERY FROM A-B – By Yosef Mundi. Profile of a Jewish actor (Jerusalem Theatre, Monday at 8.30 p.m.)

THE CHINESE KNIFE GRINDER – Yuval Theatre production. Tel Aviv, 1942, in the shadow of W.W.II. (Gerard Behar, Wednesday at 8.30 p.m.)

THE FALL – By Albert Camus. Hasimtah production. The rise and fall of a Parisian lawyer. (Pargod, tomorrow at 9.30 p.m.)

RIPPING – By Bracha Seri. About a woman's feelings towards her husband. (Tzavta, Wednesday at 8.30 p.m.)

"TEHILA" – By Shai Agnon. Khan Theatre production. A combination of variegated Jerusalem characters. (Khan Theatre, tomorrow, Wednesday at 8.30 p.m.)

Tel Aviv area

AKEIDA – Neve Zedek production. Two bereaved fathers talk. (Neve Zedek, tomorrow at 9 p.m.)

ALL MY SONS EXCEPT NAOMI or THE SHORES OF SWITZERLAND – Beit Leissin production. A satire on Israeli society. (Nahmani, Wednesday at 8.30 p.m.).

BRIGHTON BEACH MEMOIRS – By Neil Simon. Habimah production. Comedy and cynicism in the memoirs of Brooklyn in 1937. (Habimah, Rovina, Thursday at 8.30 p.m.)

THE CHINESE KNIFE GRINDER – See Jerusalem. (Neve Zedek, tonight at 9.30 and 11.30 p.m., Monday, Tuesday at 9 p.m.)

THE DANCE OF GENGHIS COHEN – Beit Leissin production. A Jew and a Nazi veteran in Germany in the Fifties. (Beit Leissin, Wednesday at 8.30 p.m.)

THE FALL – See Jerusalem. (Old Jaffa, Hasimtah, tonight at 10 p.m.)

FRENCH ROULETTE – Cameri production. A comedy (Cameri, Monday through Thursday at 8.30 p.m. Thursday also at 4.30 p.m.)

THE INTELLECTUAL, THE WHORE AND THE CLOWN – Mini musical, Hasimtah production. (Old Jaffa, Hasimtah, tomorrow at 10.30 p.m.)

INTIMACY – by Sartre. Hasimtah production. Two women friends and their complicated relations with men. (Old Jaffa, Hasimtah, tomorrow at 8.45 p.m.)

JOHNNY GOT HIS GUN – By Dalton Trumbo. About a 20-year-old U.S. soldier who returns home wounded during W.W.I. (Tzavta, today at 3 p.m.)

KREUTZER SONATA – By Tolstoy. Beit Leissin production. A study of sex and jealousy. (Beit Leissin, Monday at 8.30 p.m.).

LAVINO'S SONG – Satire about an African tribe. (Old Jaffa, Hasimtah, Wednesday at 9 p.m.)

LIES – Cameri production. About the friendship between two families. (Cameri, tomorrow, Sunday at 8.30 p.m.)

NIGHT PEOPLE – Short stories by Sobol/Mittelpunkt. Tzavta production. (Tzavta, Tuesday at 8.30 p.m.)

PASADOBLA – Israeli play about a crazy night in a couple's life. Tzavta production. (Tzavta, tonight at 9.30 p.m., Wednesday at 9 p.m.)

SATAN IN MOSCOW – By Mikhail Bulgakov. Beersheba Municipal Theatre production. A satire. (Habimah, Meskin, Sunday, Monday at 8.30 p.m.)

"SHEM" – The passions and struggles of 3 smithy workers. (Old Jaffa, Hasimtah, Tuesday at 9 p.m.)

TRIBELE AND HER DEMON – By Bashevis-Singer. Habimah production. (Habimah, Meskin, tomorrow, Tuesday through Thursday at 8.30 p.m.)

TORCH SONG TRILOGY – Beit Leissin production. Fight of a Jewish-American homosexual to live his own life in his own way. (Holon, Kiryat Sharett, tonight at 10 p.m.; Beit Leissin, tomorrow, Sunday at 8.30 p.m.)

WAR AT HOME – By James Duff. Habimah production. A U.S.A. soldier re-adjusting to life in Dallas after Vietnam. (Habimah, Rovina, tomorrow through Wednesday at 8.30 p.m.)

Haifa

ALL MY SONS EXCEPT NAOMI – See T.A. (Shavit, tonight at 10 p.m.)

Mime artist Shimon Aplatony performs in Jerusalem on Wednesday night.

ANTIGONE – By Sophocles. Haifa Municipal Theatre production. (Haifa Theatre, Tuesday through Thursday at 8.30 p.m.)

"BOTCHA" – Haifa Municipal Theatre production. A yeshiva student renounces religion jestingly. (Wadi Salib, tomorrow at 6 and 8.30 p.m.; Haifa Theatre, Sunday at 8.30 p.m.)

THE BRITISH WAY OF LIFE – Michael Alge in an evening of British humour (in English). (Haifa Museum, tomorrow at 8.30 p.m.)

JOHNNY GOT HIS GUN – See T.A. (Kiryat Haim, Beit Nagler, today at 10 p.m.)

THE LADY AND THE PEDLAR – By Shai Agnon. Haifa Municipal Theatre production. (Wadi Salib, Sunday through Thursday at 8.30 p.m. Monday also at 10.15 a.m., Thursday also at 4.30 p.m.)

Others

ANTIGONE – See Haifa. (Acre, Auditorium, Sunday at 9 and 11 a.m.)

"BOTCHA" – See Haifa. (Beersheba, Theatre, Monday, Tuesday at 8.30 p.m.)

THE CHINESE KNIFE GRINDER – See Jerusalem. (Kfar Sava, Heichal Hatarbut, tomorrow at 8.30 p.m.)

THE DANCE OF GENGHIS COHEN – See T.A. (Ashkelon, Mofet, Tuesday at 8.30 p.m.)

LAVINO'S SONG – See T.A. (Netanya, Halom, Monday at 9 p.m.)

SATAN IN MOSCOW – See T.A. (Beersheba, Theatre, tomorrow at 8.30 p.m.)

SUMMER OF THE SEVENTEENTH DOLL – By Ray Lawler (In English). (Netanya, Ohel Shem, tomorrow at 9 p.m.)

MUSIC

All programmes start at 8.30 p.m., unless otherwise stated.

Jerusalem

TROUBADOR QUINTET – Madrigals, Israeli songs, folksongs, Negro spirituals. (Tzavta, tomorrow at 11.11 a.m.)

BAROQUE MUSIC – Yair Kless, violin; Zvi Harel, cello; Marina Bondarenko, harpsichord. Works by Bach, Leclair, Rameau, Lotti. (Dormition Abbey, Mt. Zion, tomorrow).

IN THE FOOTSTEPS OF SEPHARDI JEWRY – Etty Ken, soprano; Danny Akiva, guitar. (Zionist Confederation House, Emil Botta, Yemin Moshe, Monday).

THE ISRAEL CHAMBER ORCHESTRA – Conductor Yoav Talmi. With the Ihud Choir and soloists. Works by Rameau, Ravel, Faure. (Jerusalem Theatre, Tuesday.)

OPERA EXCERPTS – With Academy Students. (Rubin Academy, Beit Hillel, 4 Balfour, Wednesday)

"ETNAHTA" – Ilan Rechtman, piano. Works by Bach, Haydn, Rechtman, Beethoven. (YMCA, Thursday at 4.30 p.m.)

Tel Aviv area

THE ISRAEL PIANO QUARTET – Paina Salzman, piano; Moshe Murvitz, violin; Abraham Bornstein, viola; Elhanan Bregman, cello. Works by Faure, Schubert. (Tzavta, tomorrow at 11 a.m.)

PIANO RECITAL – Natasha Tadson. Works by Beethoven, Liszt. (Tel Aviv Museum, tomorrow)

THE ISRAEL PHILHARMONIC ORCHESTRA – Conductor Shalom Ronly-Riklis; Shmuel Segal, narrator; The T.A. Philharmonic Choir. Works by Seltzer; ballet and opera excerpts. (Mann Auditorium, Sunday)

THE ISRAEL CHAMBER ORCHESTRA – See Jerusalem. (Tel Aviv Museum, Sunday at 9 p.m., Monday)

PIANO AND TROMBONE RECITAL – Zamira Lutzky and Benny Salochin. Works by Schoenberg, Shambadal; Hindemith and others (T.A. University, Mexico, Monday)

PIANO RECITAL – Arnan Wiesel. Works by Bach, Berg, Scarlatti, Moshe Lustig, Prokofiev. (Tel Aviv Museum, Tuesday)

THE ISRAEL PHILHARMONIC ORCHESTRA – Conductor Zubin Mehta. Soloist Vladimir Ashkenazy, piano. Works by Rachmaninoff, Bartok, Tchaikovsky, plus Israeli work. (Mann Auditorium, Wednesday, Thursday)

THE RINAT NATIONAL CHOIR – Conductor Stanley Sperber. A cappella works by Bach, Bizet, folksongs and others. (Beit Leissin, Thursday)

Haifa

A CAPPELLA CONCERT – With Gitit Choir; Girls' Choirs of Rubin Conservatory and Kibbutz Mizra. Works by Kodaly, Grieg, Schumann, Bach and others. (Latin Carmelite Church, 80 Hamaginim, Tuesday)

Others

BRAHMS, SCHUBERT, POULENC – Shosh Lagil, soprano; Gershon Dambinsky, clarinet; Rachel Kirchshtein – Cohen, piano. (Ramat Hasharon, Yuval, tonight at 10 p.m.)

CONCERT – Mezzo-soprano, clarinet, viola, piano. Works by Bach, Beethoven, Mozart, Brahms, Bruch, Milhaud. (Ein Hod, Beit Gertrud, tomorrow at 6 p.m.)

ISRAEL SINFONIETTA, Beersheba – Conductor Mishi Inuyo, Japan. Soloist, Arieh Vardi, piano. Programme of Japanese works. (Arad, Community Centre, tomorrow)

OBOE AND PIANO RECITAL – Uri Merez and Ravital Hachamov. Works by Beethoven, Telemann, Schumann, Martini. (Ramat Hasharon, Yuval, tomorrow at 9.30 p.m.)

THE NETANYA ORCHESTRA – Conductor Stanley Sperber. Soloist Uri Pianka, violin. Works by Beethoven, Mendelssohn, Tchaikovsky. (Wingate, Horschtritt Auditorium, Tuesday)

PIANO RECITAL – Gila Goldstein. Works by Bach, Beethoven, Schumann. (Ramat Hasharon, Yuval, Tuesday at 9.30 p.m.)

JERUSALEM Cinemas

CINEMA 1 סינמה 1 in Jerusalem Cinema
Tel. 415067
Fri., Feb. 8 at 2 p.m. Double feature/1 ticket: THE RUSSIANS ARE COMING WAR AND PEACE
Sat. Feb.9 UNMARRIED WOMAN 7 p.m. WOODSTOCK 9.15 p.m.
See daily listing for weekday films

EDEN Tel. 223829
2nd week
THE PROFESSIONALS ARE COMING
Sat. 7, 9
Weekdays 4, 7, 9

BEIT AGRON
Morris Schaver Auditorium
Fri., Feb. 8 ZIGZAG STORY 2 p.m.
Sat., Feb. 9 NOA AT 17, 6.30 p.m. TO BE OR NOT TO BE 8 p.m. TROUBLE IN PARADISE 9.30 p.m., ZIGZAG STORY 11.30 p.m.
See daily listing for weekday films

EDISON Tel. 221444/5
THE TERMINATORS
Sat. 7, 9
Weekdays 4, 7, 9

ISRAEL MUSEUM Tel. 698211
Sat. 8.30: DANIEL
Sun., Mon., Wed., Thur. 3.30
THE GENTLEMAN AND THE TRAMP
Tue. 6, 8.30
DON GIOVANNI

KFIR Tel. 242523
2nd week
KARATE KID
Sat. 6.45, 9
Weekdays 4, 6.45, 9

MITCHELL Tel. 227950
2nd week
NO TIME FOR TEARS
Sat. and weekdays 7, 9

ORGIL
FORBIDDEN LOVE IN BRAZIL
Adults only
Sat. 7, 9
Weekdays 4, 7, 9

ORION Tel. 222914
4th week
THE BIG CHILL
Sat. 7, 9
Weekdays 4, 7, 9

ORNA Tel. 224733
4th and last week
GREMLINS
Sat. 6.45, 9
Weekdays 4, 6.45, 9

RON Tel. 223289
2nd week
THE HERD
Multi-prize winning film by the director of "Yol"
Sat. 7, 9
Weekdays 4, 7, 9

SEMADAR Tel. 633742
2nd week
Israeli film
PEEPING TOMS
★ URI ZOHAR
★ ARIK EINSTEIN
Sat. and weekdays 7.15, 9.15

TEL AVIV Cinemas

ALLENBY
4th week
THE PROFESSIONALS ARE COMING
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

BEN-YEHUDA

In the night, secrets are stolen.
Tonight 10, 12
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

BETH HATEFUTSOTH
Sun. and Wed. 8.30
THE HOUSE IN CARP STREET

חן
CHEN CINEMA CENTRE
Advance ticket sales only at box office from 10 a.m.

CHEN 1
4th week
GREMLINS
Fri. 9.30 p.m., 12.15 p.m.
Sat. 7.20, 9.40
Weekdays 4.40, 7.20, 9.40
Sat. 11 a.m.
MARY POPPINS

CHEN 2
15th week
REUBEN REUBEN
Tonight 10, 12.15
Sat. 7.20, 9.40
Weekdays 4.45, 7.20, 9.40
Sat. 11 a.m.
20,000 LEAGUES UNDER THE SEA

CHEN 3
5th week
HAVING IT ALL
Tonight 10, 12.15
Sat. 7.10, 9.35
Weekdays 4.30, 7.20, 9.35
Sat. 11 a.m.
BILBY

CHEN 4
4th week
SPLASH
Tonight 10
Sat. 11 a.m., 7.25
Weekdays 10.30, 1.30, 4.40, 7.25

CHEN 5
4th week
TIGHTROPE
Tonight 9.50, 12.20
Sat. 7.20, 9.40
Weekdays 10.30, 1.30, 4.40, 7.20, 9.40
Sat. 11 a.m.: PINOCCHIO

ZAFON
3rd week
Shapira Films presents:
Tonight 10; Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30
Israel Premiere of
THE REVOLT OF JOB

CINEMA ONE
4th week
MISSING IN ACTION
Tonight 10; Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30
Half price all week

CINEMA TWO
2nd week
HAIR
Fri. 10 p.m.
Sat. 7.15, 9.30
Weekdays 4.15, 7.15, 9.30

DEKEL
5th week
BACHELOR PARTY
Sat. and weekdays 7.15, 9.30

DRIVE-IN
Fri. 10 p.m.; Sat. and weekdays 7.15, 9.30
WOMAN IN RED
Fri. 12.15 p.m.
Sat. and weekdays 12 midnight
Sex Film

ESTHER Tel. 225610
3rd week
CAREFUL HE MIGHT HEAR YOU
Tonight 10 p.m.
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

GAT
4th week
ONCE UPON A TIME IN AMERICA
Sat. 8.30
Weekdays 4, 8

NEW CINEMA GORDON גורדון
87 Ben Yehuda, Tel 244373
2nd week
COMFORT AND JOY
Film by Bill Forsyth
Sat. 7.30, 9.30
Weekdays 5, 7.30, 9.30

HOD
4th week
TEACHERS
Fri. 10 p.m.
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

INSTITUT FRANCAIS
Tel. 236470
UN ETE MEURTRIER
Sat. 7, 9

LEV I
20th week
BEYOND THE WALLS
Tonight 9.30, 11.30
Sat. 7.15, 9.30
Weekdays 1.45, 4.45, 7.15, 9.30

LEV II
15th week
DUTY FREE MARRIAGE
Tonight 9.30, 11.30
Sat. 7.30, 9.30
Weekdays 1.45, 5, 7.30, 9.40

LIMOR
2nd week
PURPLE RAIN
Tonight 10, 12
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30
Sat. 11 a.m. POLICE ACADEMY

MOGRABI
Saturday night, 7.10, 9.30
Weekdays 4.15, 7.10, 9.30
THE LITTLE DRUMMER GIRL
★ DIANE KEATON
Based on the novel by John Le Carré

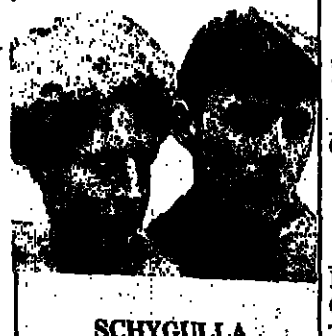
MAXIM
2nd week
1984
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

ORLY
4th week
TOP SECRET
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30
Half price all week

PARIS
2nd week
Today 11.30 a.m.: STAR ROCK
Sat. 5: NINOTCHKA
Sat. 7.30, 9.30; Weekdays 4.30, 7.30, 9.30
PANIC IN THE PARK

PEER
4th week
Friday 10 p.m.
Saturday 7.15, 9.30
Weekdays 4.30, 7.15, 9.30
BELMONDO
In a new style
with SOPHIE MARCEAU
In the great comedy
JOYEUSES PÂQUES
(Happy Easter)

SHAHAF
Marathon pictures – Jay Koller present:
"One of the 10 best films of the year"
Vincent Canby – *New York Times*
"The Best... of the Year"
– *People Magazine*
"SCHYGULLA...
is a prima donna of passion... a superb, fearless actress, and an international star ready to take Hollywood"
– *Time Magazine*



SCHYGULLA
forcefully demonstrates why she is a top international Star"
– *Playboy*
Andrzej Wajda's
LOVE IN GERMANY
Israel Premiere
★★★★★
Fri.: 10 p.m. and 12 midnight
Sat. 7.15, 9.30 p.m.
Weekly: 4.30, 7.15, 9.30

STUDIO
2nd week
HIT
Tonight 10; Sat. 7.15, 9.30
Weekdays 5, 7.15, 9.30

TAMUZ
Cinema Ramat Aviv
Tel. 412761
8th week
Tonight 10, 12; Sat. 1.30, 7.30, 9.30
Weekdays 7.30, 9.30
KOYAANISQATSI

TCHELET 14th week
CARMEN
By Georges Bizet
Directed by Francesco Rosi
★ JULIA MIGENES
★ PLACIDO DOMINGO
Sat. 6.30, 9.30
Weekdays 3.30, 6.30, 9.30

TEL AVIV
2nd week
Today 2.30, 10, 12 midnight
Sat. 11 a.m., 7.15, 9.30
Weekdays 7.15, 9.30
TERMINATORS
Tue. 2.30: CASABLANCA

TEL AVIV MUSEUM
14th week
LOS SANTOS INOCENTES
Sat. 7.30, 9.30
Weekdays 4.30, 7.30, 9.30

THE ISRAEL EXPERIENCE
Old Jaffa Mall, 4 Pasteur St.
Today 3, 10, 12 midnight
Weekdays 10.45 p.m.
MONTY PYTHON'S THE MEANING OF LIFE

HAIFA Cinemas

AMPHITHEATRE
THE STING II
Sat. 7, 9.15
Weekdays 4, 6.45, 9
IS 1000 for 4 p.m. showing

ARMON
Israel Premiere
THE LITTLE DRUMMER GIRL
★ DIANE KEATON
★ KLAUS KINSKI
No complimentary tickets
Sat. 6.45, 9.15
Weekdays 4, 6.30, 9

ATZMON
TERMINATORS
★ ARNOLD SCHWARTZENAGER
Sat. 7, 9.15
Weekdays 4, 7, 9
IS1000 for 4 p.m. showing

BEIT ABBA KHOUSHY
INDIANA JONES

CHEN
4th week
GREMLINS
Sat. 7, 9.15
Weekdays 4, 6.45, 9

FRENCH CULTURAL CENTRE
Tel. 668417
Mon. 9.30
LA BATAILLE D'ALGER

MORIAH
Weekdays 5
ATALIA
Weekdays 7
WOMAN IN RED
Weekdays 9
BROADWAY DANNY ROSE

ORAH
JIGSAW MAN
★ MICHAEL CAINE
Sat. 7, 9.15
Weekdays 4, 6.45, 9
IS1000 for 4 p.m. showing

ORLY
2nd week
DUTY FREE MARRIAGE
7, 9.15
(Sun. and Wed. 5, 7, 9.15)

RON
A new comedy
NORMAN IS THAT YOU?
★ CAROL BAILEY
Sat. 6.45, 9
Weekdays 4, 6.45, 9

PEER
3rd week
CARMEN
★ PLACIDO DOMINGO
6, 9
No complimentary tickets

SHAVIT
2nd week
ANOTHER TIME ANOTHER PLACE
Sat. and weekdays 7, 9

RAMAT GAN Cinemas

ARMON
Israel Premiere
THE LITTLE DRUMMER GIRL
Tonight 10
Sat. and weekdays 7.15, 9.30
Weekdays 4.30
HERBIE GOES BANANAS

LILY
LA TRAVIATA
Tonight 10
Sat. and weekdays 7.15, 9.30

OASIS
5th week
GREMLINS
Tonight 10
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

ORDEA
10th week
ATALIA
Sat. and weekdays 7.15, 9.30

RAMAT GAN
WOMAN IN RED
Sat. and weekdays 7.15, 9.30

Herzliya Cinemas

DAVID
ELECTRIC DREAMS
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30
Wed. 7.15, 9.30 only

HECHAL
4th week
TEACHERS
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

TIFERET
GREYSTOKE
7, 9.15

HOLON Cinemas

THE PROFESSIONALS ARE COMING
Tonight 10
Sat. and weekdays 7.15, 9.30

SAVOY
BROADWAY DANNY ROSE
Tonight, 10
Sat 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

BAT YAM CINEMA

ATZMAUT
2nd week
BREAKDANCE II
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

FILM IN BRIEF

ATALIA – A Hebrew-language film on a romance between a 40-year-old woman and a 19-year-old man, set against the background of kibbutz life. Starring Michal Bat-Adam.

BACHELOR PARTY – A comedy about a modern-style traditional stag party. And if John Belushi and gang turn you on, probably so will this movie.

THE BIG CHILL – The sweet-sour meeting of 8 friends who were typical "flower-children" in America during the Sixties. Recommended.

BREAKDANCE II – The street gangs of Los Angeles are still popping, and locking, and breaking, probably on their way to another box-office hit.

BROADWAY DANNY ROSE – Woody Allen's new film, narrated by an out-of-work comic, about a group of third-rate artists, managed by Danny Rose, trying to hustle a living. Amusing, intelligent, sensitively-told story, which should leave Woody fans happy.

CAREFUL, HE MIGHT HEAR YOU – Australian award-winning film about a young boy whose mother dies soon after he is born. Which leaves two aunts fighting over him to raise him, each trying to impose her own ways. With stunning photography, this film has all the ingredients for a box-office success.

CARMEN – Screen version of the opera by director Francesco Rosi. Successful rendition, true to the original by Bizet, with rich characters. Excellent camera work contributes to an extremely enjoyable film.

COMFORT AND JOY – Comedy by Bill Forsyth about a disc jockey whose wife leaves him, and who finds solace in making peace between two warring ice-cream mafias.

ELECTRIC DREAMS – About a confused youth who buys a personal computer to insert some order into his confused life. Which of course doesn't work. Neither does the movie.

GREMLINS – Meet these small, cuddly pets with their special ways. They sometimes cause terror, more often cause humour, but producer Spielberg's special effects make the movie a little marvel. Great entertainment.

GREYSTOKE, LEGEND OF TARZAN KING OF THE APES – There is little romanticising hero about Tarzan's childhood in the African jungle. We also see the hero proceeding to be the hair of Lord Greystoke, brilliantly played by Sir Ralph Richardson in his last role. Much visual splendour, and pleasant entertainment if you're not squeamish.

THE HERD – Award-winning film written by the scriptwriter of "Yol." A tragedy, taking place in Turkey, about the marriage of a shepherd and his wife from a rival family. A rough, gritty film that can't be described as enjoyable.

THE HIT – A contract killer is sent to Spain to kill the snitch who testified against his fellow criminals. Director Stephen Frears succeeds in creating an interesting, mystical thriller, aided by excellent photography and music.

THE HOUSE IN CARP STREET – The story of the Jewish community in Prague at the time of the Nazi invasion in March 1939. (In German with Hebrew subtitles.)

LA TRAVIATA – Director Franco Zeffirelli remains faithful to the spirit of Verdi's famous, larger-than-life, kitsch opera, and makes it work as a film. Starring Teresa Stratas and Placido Domingo in the lead roles.

MISSING IN ACTION – Chuck Norris plays the role of Colonel Braddock, the man who won't take 'no' for an answer as he sets out to rescue American PoW's in Vietnam. A Golan/Globus production, filled with action; never a dull moment.

THE REVOLT OF JOB – Based on a true story, the film is set in Hungary in 1943. A young Christian boy, an orphan, is adopted by a middle-aged Jewish couple whose children have all died. Excellent, touching portrayal of their relationship, as well as the time period.

TEACHERS – A comedy taking place in a contemporary American public high school, where students, teachers and pupils are faced with all the absurdities of modern society on the path towards higher education.

THE TERMINATOR – About a war that will be waged in the year 2027 between humans and machines. Action movie filled with violence, depicting a pretty grim future for mankind.

TIGHTROPE – Clint Eastwood plays a police officer, abandoned by his wife, employing the services of the local ladies of the night. Investigating a series of murders of prostitutes, he is forced to face his own worst self, and we see his despair as he realizes the dark side of his nature. Average film.

TO BE OR NOT TO BE – Re-issue of Ernst Lubitsch's 1942 black comedy about an acting troupe which gets involved in international affairs in wartime Poland. Starring Jack Benny and Carole Lombard. Witty and acting still impact making. A re-issue well worth seeing.

TOP SECRET – About the efforts to return a famous scientist who has been captured by the East Germans. Amusing, light entertainment, certainly nothing more.

TROUBLE IN PARADISE – Re-issue of Ernest Lubitsch's 1932 film, based on a Hungarian play, about two charming crooks. Delightful movie, filled with typical Lubitsch-style felicitous inventions. Truly a golden oldie.

Some of the films listed are restricted to adult audiences. Please check with the cinema.

WALKING TOURS

Jerusalem

Sunday and Tuesday at 9.30 a.m. – Jewish sites, Cardo, Western Wall excavations.

Sunday at 2 p.m. – The Jewish Quarter and Mt. Zion.

Monday at 9.30 a.m. – The Canaanite and Israelite period in Jerusalem.

Monday, Wednesday, Thursday at 11 a.m. – Archeology in the Jewish Quarter; Israelite Tower, Cardo, Burn House (2 hours).

Monday at 2 p.m. – Sites of special Christian interest (2 hours).

Thursday at 9.30 a.m. – The Mt. of Olives in Jewish, Christian and Moslem belief.

Friday at 9.30 a.m. – The Old City Walls (2 hours).

Tours start from Citadel Courtyard next to Jaffa Gate and last 3-3½ hours (unless otherwise stated). Tickets on the spot.

Archeological Tours

Daily at 11.30 a.m., Friday at 9.30 a.m. – Jewish Quarter Burnt House, Cardo.

Sunday, Tuesday, Thursday at 8.45 a.m., Monday at 2 p.m. – Excavations below Temple Mount.

Sunday, Wednesday at 2 p.m. – City of David, Area "G," Hezkiah's Tunnel, Pool of Siloam.

Monday, Wednesday at 8.45 a.m. – Temple Mount, Dome of the Rock.

Tuesday, Thursday at 2 p.m. – Christian and Moslem Quarters.

Tours last approximately 2 hours. Meet at Cardo Information booth, Jewish Quarter. Tickets on the spot.

Tel Aviv / Jaffa

Monday at 10 a.m. – Legendary and traditional Jaffa. Meet at Clock Tower Square, Jaffa.

Monday at 2 p.m. – Pioneers and Dreamers; Tel Aviv and Jaffa. Meet at Clock Tower Square, Jaffa.

Thursday at 10 a.m. – Urban development of Tel Aviv. Meet at Shalom Tower, Gate 5.

Thursday at 4 p.m. – Tel Aviv – now! Meet at entrance to T.A. Museum, Shaul Hamelech Blvd.

Tours last about 2 hours. Tickets on the spot.

Haifa

"Sabbath Morning Walk" – Tomorrow at 10.00 a.m. till 1.00 p.m. from Panorma Rd. Organized by the Haifa Tourism Development Ass., includes museums, Baha'i Shrine and gardens and others.

Safad

Daily expeditions to old Jewish Quarter of Safad, synagogues, War of Independence landmarks, cemetery, Tel. 067-30148.

(For last minute changes in programmes or times of performance, please contact box office.)

Material for publication must be at *The Jerusalem Post* offices in Jerusalem (in writing) on the Sunday morning of the week of publication.

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Sat. at 7.30 pm: *Jules et Jim*
9.30 pm: *Vertigo* dir.: Hitchcock
Mon. at 7 pm: *Woyzeck* Dir.: Werner Herzog
7 pm (small hall): *Geheimnisse Einer Seele* Dir.: G.W. Pabst
9 pm (small hall): *Le Crime de Monsieur Lange* Dir.: Jean Renoir
9.30 pm: *River of No Return* Dir.: Otto Preminger
Tues. at 4 pm: *Ape and Super Ape*
7 pm: *The Getaway* dir.: S. Pekinpah
7 pm: *Films of VIENNA BOYS CHOIR (in German). Conductor will speak.*
9 pm: *Welfare* dir.: F. Wiseman
9.30 pm: *Jazz programme (a)*
Wed. at 7 pm: *Il Trovatore*
9 pm (small hall): *Loin de Vietnam*
9.30 pm: *Land of Silence and Darkness* Dir.: Werner Herzog
Thurs. at 7 pm: *Lonely Hearts*
9 pm (small hall): *La Chienne*
9.30 pm: *The Night of Counting the Years*
midnight: *Time Bandits*
Fri. at 2 pm: *Gandhi*
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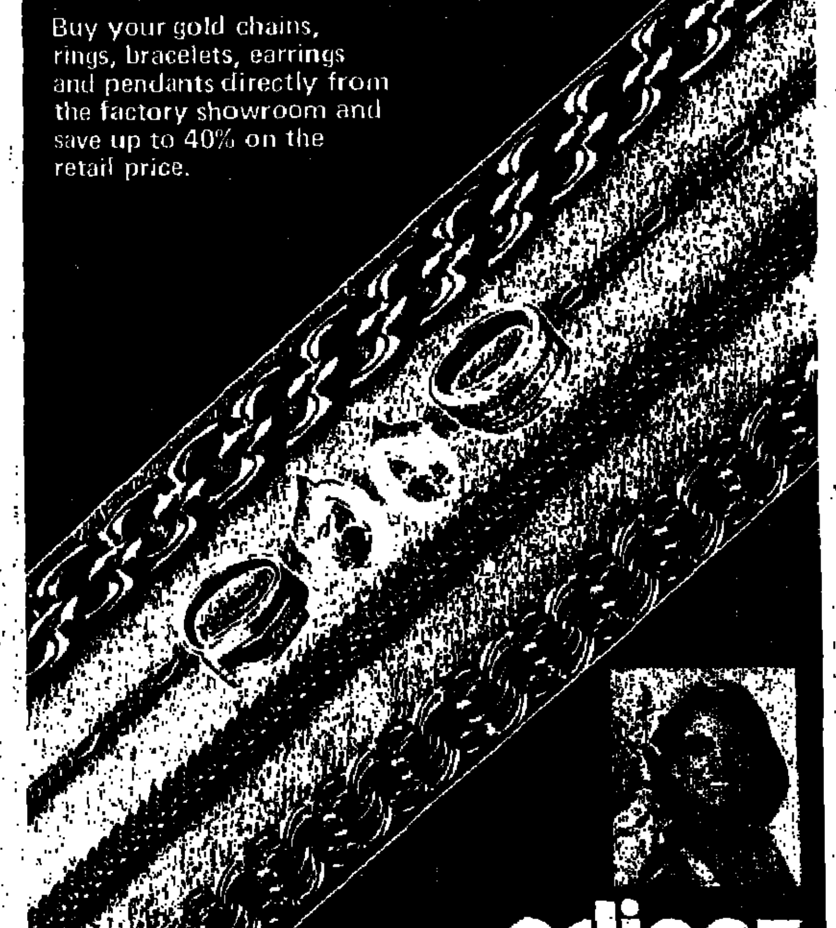

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this week at the israel museum jerusalem

EXHIBITIONS

A VANISHED WORLD: ROMAN VISHNIAC, PHOTOGRAPHS (until 1.3.85). One of the most important photographic documentaries of Jewish life in Eastern Europe between 1934 and 1939.

"Kristallnacht, Nov. 9, 1938"

A number of people visiting Vishniac's exhibitions have identified themselves or members of their families. Visitors who can identify images and places which have an unusual story behind them, or those who have articles of clothing or other objects appearing in the photographs and are prepared to lend them, are requested to write to "A Vanished World", Israel Museum, Jerusalem.

Lea Nikel: Paintings – retrospective exhibition 1950 - 1984
Eliahu Gat – Landscape paintings
The City Coins of Eretz Israel and the Decapolis in the Roman Period
Permanent Exhibition of Miniature Rooms (Ruth Youth Wing)
Permanent Exhibition of African Art – 160 masks, images and decorative objects
Permanent Collection of Judaica, Art and Archaeology
Meet an Israeli Artist: Joshua Griffith and Michael Kovner (second exhibition in the series)
Egypt: The Other Side of the River at the Rockefeller Museum
Photography – for children at the Paley Center (near the Rockefeller Museum)

EVENTS

FILMS
Saturday, February 9 at 20.30
DANIEL (USA 1983) Dir.: Sidney Lumet, with Timothy Hutton. Based on the acclaimed book by A.L. Doctorow, about the Rosenberg case.
Tuesday, February 12 at 18.00 and 20.30 and Saturday, February 16 at 20.30
DON GIOVANNI (Italy/France 1979); Dir.: Josef Losey

GALLERY TALK
Saturday, February 9 at 11.00
ON BURIAL CUSTOMS Shulamit Eisenstadt (at the Rockefeller Museum)

CHILDREN'S FILM
Sun., Feb. 10; Mon., Feb. 11; Wed., Feb. 13 & Thurs., Feb. 14 at 15.30
THE GENTLEMAN AND THE TRAMP with Charlie Chaplin

SPECIAL EVENT
Monday, February 11 at 15.30
AWARD-GIVING FOR THE WINNERS OF THE "DANIEL GELMOND SCHOLARSHIP" Ruth Youth Wing

LECTURE
Monday, February 11 at 20.30
LEONARDO AS A PAINTER OF LANDSCAPES AND PORTRAITS with Dr. Avigdor W.G. Poseq

CONCERT FOR YOUTH
Tuesday, February 12 CANCELLED

SENIOR CITIZENS
Tuesday, February 12 at 16.15
"Theatre in the Galleries" ETHNIC TRIBAL GALLERIES
Presented and produced by Rina Padwa. Reservations – Tel. (02) 698213

Wednesday, February 13 at 11.00
PROFILE OF AN ARTIST: MOSHE KASTEL Producers: Yigal Efrati, Shmuel Altman. Produced by the Israel Film Service. Courtesy of Mr. and Mrs. Simon Bond and Mr. Curtis Katz.

RUTH YOUTH WING
Recycling workshop Mon. and Wed. 14.00–17.00 and Tues. 16.00–20.00
Opening of "Painting Instruction in the Youth Wing" postponed till Feb. 12.
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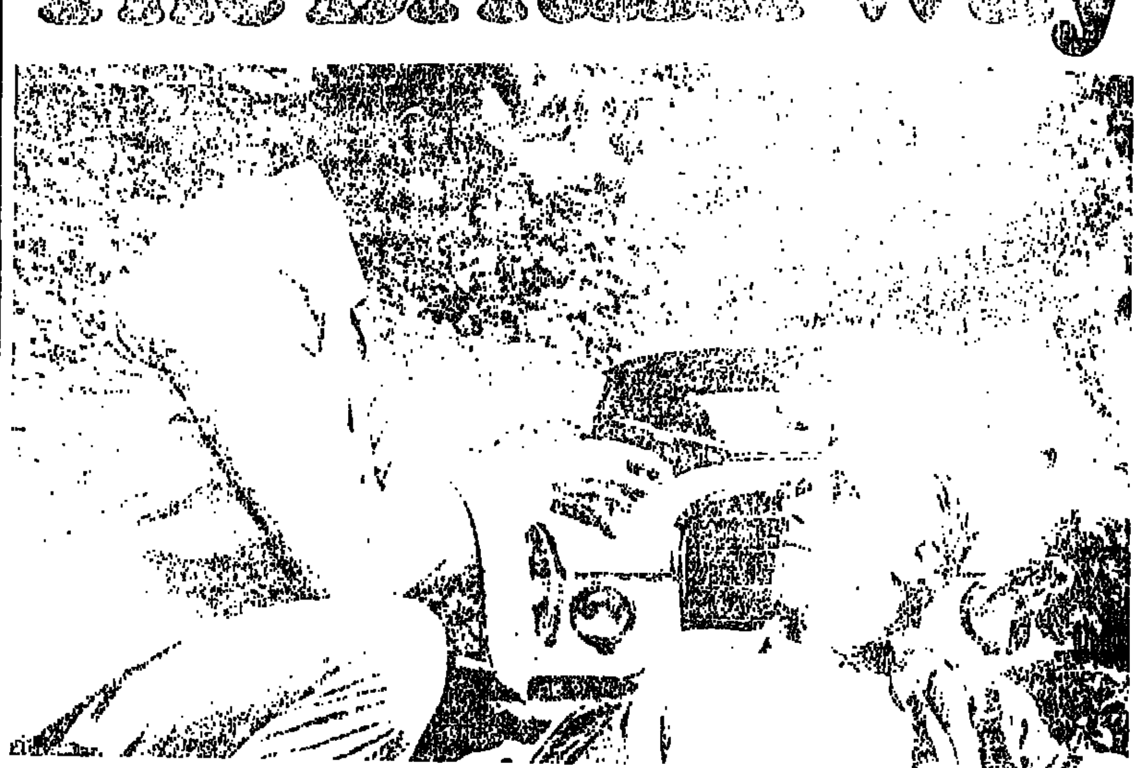
GUIDED TOURS IN ENGLISH
Museum: Sun., Mon., Wed., Thurs., Fri. at 11.00; also Sun. at 15.00; Tues. at 16.30
Archaeology Galleries: Monday at 15.00
Shrine of the Book. Tuesday at 16.00
Judaica and Ethnography Galleries: Thursday at 15.00
Rockefeller Museum: Friday at 11.00

VISITING HOURS
Museum – Galleries and Shrine of the Book: Sun., Mon., Wed., Thurs. 10.00–17.00; Tues. 16.00–22.00 (Shrine 10.00–22.00); Fri. & Sat. 10.00–14.00
Library: Sun., Mon., Wed., Thurs. 10.00–17.00; Tues. 16.00–20.00
Graphics Study Room: Sun., Mon., Wed., Thurs., Fri. 11.00–13.00; Tues. 16.00–20.00
Department of Travelling Exhibitions: Sun., Thurs. 8.30–13.00; Tues. 13.00–17.00
Rockefeller Museum: Sun., Mon., Tues., Wed., Thurs. 10.00–17.00; Fri. & Sat. 10.00–14.00
Ticho House Gallery: Sun., Mon., Wed., Thurs. 10.00–16.30; Tues. 10.00–22.30; Fri. 10.00–13.30
Garden Cafe: Sun., Mon., Tues., Wed., Thurs. 10.00–midnight; Fri. 10.00–15.00; Sat. closed.

The Museum keeps its doors open with the help of its friends:
Selma and Jacob Schulman – February 10–February 16, 1985
Construction work may temporarily prevent access to some galleries
Tickets for Saturdays available in advance at the Museum and at the Kla'im ticket agency, Jerusalem, and Rococo in Tel Aviv
THE ISRAEL MUSEUM IS LOCATED ON RUPPIN ST., TEL. (02) 698211

The British way



John Hurt as the hired killer settles a disagreement with his side-kick, Tim Roth, in "The Hit".

CINEMA
Dan Fainaru

THE BRITISH do it differently. We have accepted this by now; but a picture like *The Hit* reminds us again just how different they can be.

The title itself is by definition American, a slang term for the operation whereby an underworld executioner carries out a death sentence against someone his employers consider objectionable.

The plot is even more American. The designated victim is a snitch who testified against his fellow criminals; on their release from jail, they immediately seek revenge.

Since the informer has found refuge in Spain, the contract killer is sent there, accompanied by a young hood. They are to bring him back to Paris, there to be terminated. This involves a long trip by car, with a stop in Madrid, which adds to the delegation a curvaceous girl who would be too conspicuous as a corpse but who knows too much to be left alive.

British reviewer Mike Sarne is quite right when he says that with ingredients like these, it could have been a perfect plot for the late Sam Peckinpah. Just another version of *Bring Me The Head of Alfredo Garcia*, for instance. Peckinpah would have shot it in Mexico, and would have sprayed the whole countryside with blood from people blown to pieces in slow motion.

But that, as Sarne points out, would have been very un-British. Only crude Americans go for the obvious and blast their way ahead. The old country has a more refined, roundabout way of doing it, or at least of trying to do it. Director Stephen Frears, who surprised everybody 14 years ago with an intelligent and well-conceived tribute to the private-eye movie genre in *Gumshoe*, and since that time has worked mostly in television, almost manages to do the trick once again and use a hackneyed genre in a fresh and unusual manner. Almost, but not quite.

WORKING WITH scriptwriter Peter Prince, with whom he has often collaborated for the benefit of the small screen, Frears starts by giving us a jolt when it turns out that, instead of being a terrified victim, desperately attempting to flee from his pursuers, the condemned man is considering the entire situation detachedly, dispassionately, almost indifferently, as if he has been expecting this to happen all along and is almost relieved not to have to wait for it any longer.

The hit-man (a cool, composed, experienced customer) and his impetuous assistant are even more surprised than the audience. They certainly did not expect such an attitude, and the roles suddenly seem to be reversed. The man who has been sentenced to death and obviously has very little chance of getting away, is calm, while all the anxiety is on the side of his captors, who have to brave the Spanish police and cross a whole country under hardly auspicious circumstances.

The young assistant, the sort of street tough who's always ready with a gun or with a fist, while being much slower with his wits, oscillates between edginess and cockiness. And his boss, whose record has made him ostensibly immune to any reaction a contract might provoke, is beginning to waver and wonder, even if he hides it most of the time behind a self-assured manner.

The presence of the girl, which adds spice to the uneasy trip towards the French border, is explained through the detour imposed on the men by the Spanish police, who are chasing them. They reach a flat in Madrid that was supposed to have been kept for them as a hideaway, and find there a small-time hood with a local broad.

The hood is taken care of, and the girl is forced to join the three men. This naturally creates considerable sexual tension, for she is a wild creature, determined to do anything – scratch, bite or copulate – to escape the clutches of this unholy trio, each one of whom terrifies her in a different way.

FREARS DOES wonders with at least the first part of his picture. He really succeeds in creating a sort of mystical thriller, suggests the fear inside the killer which might be as potent as that inside the victim, shows the confusion of people faced with human reactions that do not conform to accepted patterns. The variations he embroiders on these themes once the girl joins in, are promising; and he keeps it all on a fascinating level, even when some of the plot contrivances are not very convincing.

Frears also benefits from some unusual casting, with Terrence Stamp and John Hurt playing marvellously against character. Stamp, fair-haired, perfectly shaped, almost demonically angelic, with blue eyes coldly weighing his opponents, would be a natural for the killer, but he is even better as the victim. While John Hurt, the man who has almost made a career for himself as a suffering underdog, his face ravaged by an operation he barely survived before he accepted the part, underplays the killer to such an extent that he almost does nothing; and yet there is something threatening about him which doesn't disappear for a second.

Tim Roth, an up-and-coming young star of the British cinema, exudes violence with every breath he takes as the hit-man's little helper, who would like to become a big man himself. And Laura del Sol – Saura's Carmen – is a bundle of unbridled sex, a lively bomb that will explode at the slightest excuse.

In other words, this is almost a great film. What spoils it, in the end, is the fact that the premise is so strong that nothing can top it and bring it to a satisfactory climax.

The closer it gets to the last reel, the tighter the net of the Spanish police chasing them (incidentally, Fernando Rey is far too big a personality for the small, effaced part of the inspector), the more conventional the script becomes.

It is like a long-distance runner, who is about to complete a perfect race, stumbling out of breath towards the end and crossing the finishing line on his knees. Characters revert to more expected patterns; the story itself slips into a classical, unsurprising mould; and you walk away feeling deceived, especially because it was so promising in the beginnning.

Still, if you like movies, this is one you should try to see. There is a lot of talent lying around here; the camera of Mike Molloy does honour to the Spanish countryside; and Ms. del Sol is helped along the way by the flamenco music of Paco de Lucia, the guitarist who worked so impressively with her and with Saura to give Bizet's music a gypsy turn. □

Original menu

MATTERS OF TASTE / Haim Shapiro

Maganda, 26 Rehov Rabbi Meir, Yemenite Quarter, Tel Aviv, Tel. 03-659900, kosher, closed Friday, open Saturday night, no credit cards.

LONG BEFORE north Tel Aviv got its face-lift and turned into trendy Little Tel Aviv with its night-clubs and restaurants, the Yemenite Quarter near the Carmel Market, better known by its Hebrew name of Kerem Hateimanim, was a vibrant part of Tel Aviv's eating and entertainment scene.

Now there are hundreds of eating places the length and breadth of the metropolis, but for good food, atmosphere and value for money, a great many Tel Avivians still flock to the Kerem. Thus I was particularly interested a few months ago to receive word that a new restaurant, Maganda, was opening there.

The interior of the restaurant is very attractively decorated, with a view of the kitchen giving an atmosphere of informality.

The service was refreshingly professional, with real waiters who knew what they were doing, rather than the usual art students, and the menu was one of the most original I have seen in Middle Eastern restaurants in recent years.

THUS ABLE to let my imagination run wild, I ordered two unusual salads, humous with spinach and zucchini with liver, to open our meal. The first was composed of whole chickpeas which had evidently been stewed with the greens and spices for some time, resulting in a rich, piquant and unusual taste.

The liver dish, seasoned very sparingly, was even better. I was surprised to find that the unique and subtle flavour of the zucchini dominated that of the chicken livers, even though there was a very generous amount of these. Nevertheless, the flavours were emphatic enough to stand up to a bottle of cabernet sauvignon (Carmel), served correctly and with a minimum of fuss and pretension.

I continued my meal with a stuffed onion, served in a rich sauce with just a hint of sweetness and an equally discreet suggestion of *hawayej*, the traditional Yemenite spice mixture which includes ginger as a major component.

I should add here that, like most of the other restaurants in the Kerem, Maganda does not serve what could be described as Yemenite food. What it does offer is a local and very distinctive interpretation of the Middle Eastern menu.

Thus, the calf's foot soup which my companion tried was rich and satisfying, with a rather more pronounced influence of *hawayej*, but without any of the sharp pepperiness that a true *aficionado* of Yemenite cuisine might expect.

FOR MY MAIN course, I ordered roast (or, more correctly, braised) lamb. Here too the seasoning was excellent, but I am sorry to say that for my taste, the meat had been in the oven for at least an hour more than necessary.

My companion had more luck with a shishlik of mallard, the cross-bred duck which has had considerable success. The grilling made the meat juicy and succulent, leaving one wondering whether it was ever necessary to roast a duck again. Equally good were the accompanying chips.

When we asked what there was for dessert, the waiter told us there was chocolate mousse, bavarian cream and fruit salad. Asked for a recommendation, he replied frankly that he only considered the fruit salad worth having. Overwhelmed by his honesty, we finished our meal with an excellent cup of Turkish coffee.

It was at this point that the only hitch in the service came. Our waiter became involved in serving a large party, and it was only with the greatest of difficulty that we were able to get our bill. But we were happy to see that it came to a relatively moderate IS14,000

Meanwhile, in another culinary area, Jerusalem's hotels (and one restaurant) are again demonstrating their goodwill and community spirit by contributing to the second annual cooking course organized by the city's Ezrat Nashim mental hospital.

The demonstration courses (with lots of free tastes) include pastries (Hilton), avocado (Laromme), local specialties (King David), Italian favourites (Mama Mia), French cuisine (Ramada Renaissance), Japanese teppanyaki (Sheraton), party foods (Plaza), Chinese cooking (President) and Egyptian food (Diplomat).

Space is limited and participants will be squeezed in on a first-come, first-served basis. For information call Sara or Orit at 521231 or Blanche Gulko at 665251. □

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The Week's TV/Radio Highlights

FEBRUARY 8 — FEBRUARY 14

FRIDAY

Peter Finch
TV, 22.10

TV

EDUCATIONAL:
8.15 School Broadcasts 13.30 This Is It (repeat) 14.30 Adam's Garden 15.00 Cosmos (part 7) 16.00 A New Evening - Shabbat magazine
ARABIC-LANGUAGE programmes:
16.30 Animal Man
17.40 News roundup
17.42 Arabic film
19.30 News
20.00 Programme Trailer
HEBREW PROGRAMMES resume at 20.05 with a Shabbat song
20.10 Weekly News Magazine
21.10 Party Time - bi-weekly entertainment programme introduced by Meni Pe'er
22.10 Judith. Daniel Mann's 1966 film stars Sophia Loren, Peter Finch and Jack Hawkins.
23.50 News
JORDAN TV (unofficial):
14.45 Webster 18.00 French Hour 19.30 News in Hebrew 20.00 News in Arabic 20.30 Open All Hours 21.10 Murder She Wrote 22.00 News in English 22.15 The Onedin Line
MIDDLE EAST TV (From T.A. north):
13.00 Insight 13.30 Another Life 14.00 700 Club 14.30 Shape-up 15.00 Afternoon Movie 16.30 Spiderman 17.00 Popeye 17.30 Super Book 18.00 Bonanza 19.00 Fall Guy 20.00 Another Life 20.30 News 21.00 Laverne & Shirley 21.30 Movie 23.30 700 Club 24.00 News Update 00.30 Eventide

VOICE OF MUSIC

6.02 Morning Tunes
7.07 Canzone for 8 Instruments; Cuth: Bassoon Sonata; Mozart: Allegro and Minuet, K.136; Haydn: Minuet and Finale from Symphony No.58
7.30 Boccherini: Cello Concerto No.3; Beethoven: Symphony No.2 Concertgebouw, Kubelik); Mozart: Concerto for Flute and Harp, K.299 (Wolfgang Scholtz, Nicanor Zabaleta, Berlin Philharmonic); Haydn: Sonata (Brendel); Bach: Cantata No.95
9.30 Handel: Rodrigo Suite; Beethoven: Kreutzer Sonata (David Oistrakh, Lev Oborin); Schubert: Symphony No.8 (Boston, Jochum); Bach: Choral Prelude (Richter); Robert White: 2 Madrigals; Mahler: Adagio from Symphony No.10 (Los Angeles, Mehta); Berg: Violin Concerto
12.00 An Hour with Nicanor Zabaleta, harp
13.05 Works by Abel Ehrlich
14.00 Mozart: 7 German Dances; Stamitz: Symphony; Schubert: 12 Waltzes (Ashkenazy); Lebrun: Oboe Concerto (Holliger); Bartok: 2 Portraits, Op.5 (Shlomo Mintz); [illegible]
[illegible] Chopin: Piano Concerto No.2 (Garrick Ohlsson); Bartok: Concerto for Orchestra (Boston, Kubelik)
18.00 Liszt Students - Eugen d'Albert, Conrad Ansorge, Josef Weiss, Moritz Rosenthal - play works by Mozart, Schubert, Schumann, Brahms, Chopin and Liszt
19.05 Musical Miniatures
20.00 Smetana: From Bohemia's Fields and Forests (Berglund); Dvorak: Sonatina, Op.100 (Josef Suk); Gounod: Ballet Music from Faust (Ormandy); Ravel: Pavane (Paris, Barenboim); Brahms: Piano Concerto No.1; Bruckner: Symphony No.4 (Inbal)
23.00 Words and Music - A Sea Journey in the Middle Ages and the Renaissance (Ada Brotzy)
23.40 Bach: Trio Sonata from Musical Offering (Galway, Wha Chung-Moll)

RADIO 1st

6.03 Programmes for Olim
7.30 Morning Concert (from Voice of Music)
9.30 Encounter - live family and social affairs magazine
10.30 Programme in Easy Hebrew
11.10 School Broadcasts
11.30 Education for all
12.05 Hassidic songs and melodies
13.00 News in English
13.30 News in French
14.06 Children's programmes
15.00 Shabbat Eve programme
16.05 With People
17.10 From Here to There - immigration matters
18.06 Literary Magazine
19.05 Entertainment and poetry for Shabbat
19.30 Programmes for Olim
22.05 Talking about Trees
23.05 On Second Thoughts

2nd

6.12 Gymnastics
6.30 Editorial Review
6.53 Green Light - drivers' corner
7.00 This Morning - news magazine
8.05 All Shades of the Network - morning magazine
12.10 Open Line - news and music
13.00 Midday - news commentary and music
14.06 Shesbet - with David Grossman
15.06 Songs and Readings for Shabbat
16.10 Matter of Taste - with Haim Keinan
17.05 The Poems of Mordechai Ze'ira
18.06 My Week - with Yosef Lapid
19.05 The Weekly Column
20.05 Shabbat songs
21.05 Sephardi folksongs
22.05 Folk dances
23.05 Between Friday and Saturday - Yitzhak Livni talks to a well-known person
00.10 Hebrew songs

Army

6.10 Morning Sounds
7.07 Morning Supplement
8.05 Morning Newsreel
9.05 Have a Good Time - culture and entertainment magazine
11.05 Mama's Voice - special regards to soldiers
12.05 Drivers and Traffic - weekend traffic reports, music
14.05 It's Not Shabbat Yet - with Shlomo Artzi
15.05 Weekend Sports Programme
17.05 Below 50 Degrees in Summer
18.05 At the End of the Week - with Yossi Banai
19.05 Edna Evron talks to MK Yossi Sarid
20.15 Mabat - TV Newsreel
21.30 Out on the Lawn
22.05 Marathon
00.05 Radio and Transistor Show

SATURDAY

Yitzhak Graziani
Army Radio, 12.05

TV

ARABIC-LANGUAGE programmes:
17.00 News roundup
17.02 Cartoons
17.10 Gardens of Beauty
17.45 Wonder Woman
18.30 Art magazine
19.00 Entertainment
19.30 News
HEBREW PROGRAMMES begin at 20.00 with a programme for the end of Shabbat
20.30 Let There Be Love - British situation comedy, starring Paul Eddington, Nanette Newman and Henry McGee: Love in Bloom
21.00 Mabat Newsreel
21.30 Mabat Sport
22.20 Young Performers at the White House: The Juillard and the Muir Quartets
23.25 News
JORDAN TV (unofficial):
17.30 Cartoons 18.00 French Hour 19.30 News in Hebrew 20.00 News in Arabic 20.30 Tales of the Unexpected 21.00 Entertainment 22.00 News in English 22.15 Movie of the Week
MIDDLE EAST TV (From T.A. north):
15.30 Sports Spectacular 16.00 International Sportsworld 17.00 Wide World of Sports 18.00 Wrestling 19.00 Soccer 21.00 Pops 22.00 Movie

VOICE OF MUSIC

7.11 Viotti: Concerto for 2 Flutes (Rampal, Wilson); Schubert: Adagio and Rondo; Dvorak: Piano Concerto (Ponti); Mozart: Divertimento, K.253 (London Wind Soloists, Jack Breamer); Schmitt: Psalm
9.00 Bach: Prelude and Fugue No.5 in D major (Glen Gould); Bach: Prelude and Fugue No.6 (Maurice Kobl); Beethoven: Sonata No.4, Op.7 (Barenboim); Sonata No.27, Op.90 (Barenboim)
10.00 The Jerusalem Symphony Orchestra, Edward Heath conducting; with Ilan Rechtman, Dvorak: Symphony No.9; Borodin: Polovtsian Dances; Rachmaninoff: Piano Concerto No.2
12.00 Radiodrama
13.00 Gelbrun: 10 Songs (Emilie Berendsen, David Bloch); Debussy: Cello Sonata (Zvi Harel, Marina Bonerenko); Beethoven: Cello Sonata No.5, Op.102
14.06 Gounod: Faust (Victoria de Los Angeles, Rita Gur, Nicolai Gedda, Boris Christof, Andre Cluytens conducting)
18.00 Music from the Distant Past
19.05 Handel: Sonata for Five; Berg: Piano Sonata, Op.1 (Milka Lachs); Berg: 4 Songs, Op.2 (Mira Zakai, Boris Berman); Stamitz: Viola Concerto No.1 (Atar Arad); Abraham Amzaleg: Storm in the Sea (JSO, Daniel Shalit); Tchaikovsky: Rococo Variations, Op.30 (Katarina Valevska)
20.30 Alban Berg - Wozzeck, opera (with [illegible]

RADIO 1st

7.00 Programmes for Olim
7.30 Programme in Easy Hebrew
9.05 World of Science
9.30 Radio Story
10.09 Light Classical Music
11.05 Profile - an Israeli Portrait: Amnon Abi-Naomi sketches traveller Gadi Sternbach
12.05 Documentary
13.00 News in English
13.30 News in French
14.06 Children's programmes
15.05 Folk songs
16.05 Literary Party
17.10 Stage and Screen
18.00 Radio Drama
19.05 Little Anthology
19.30 Programmes for Olim
22.05 Shmuel Almog's talk show
23.05 Literary Party (repeat)

2nd

7.10 Hebrew songs
8.05 En Den Dino - request programme for children, introduced by Rivka Michaeli
9.05 Give a Smile - skits, jokes
9.55 Sights in Israel - with Azaria Allon
10.05 Weekly News Magazine
11.05 American Black Music - from slave songs to Michael Jackson
12.05 Five After One - radio game
13.10 Memorandum
14.11 Hebrew songs
15.05 Songs and Goals - reports from football matches, music
17.05 Beautiful Land
18.06 Consumer Broadcast
18.30 Sports Magazine
19.05 Cinema Magazine - with Dan Fainaru
20.06 Weekly News Magazine (repeat)
21.15 Tunes
22.05 Bible Reading and programme for the end of Shabbat
23.05 Behind the Headlines - TV, radio and press

Army

6.10 Morning Sounds
7.05 Hebrew songs
9.05 Happy Choir - children's programme
10.05 Weekend Magazine
12.05 Ziko at 60 - birthday party for Yitzhak Graziani
13.05 Personal Questions - Ya'acov Agmon interviews Tehma Shohat, daughter of Levi Eshkol and wife of the mayor of Arad
14.05 Foreign Language Hit Parade of the Year 1984 (repeat)
17.05 Feminine Portrait
18.05 For Those who don't Believe (part 3)
19.05 All the World is a Stage
20.05 On Jewish Tradition
21.00 Mabat - TV Newsreel
21.30 Songs
22.05 Concert - Mozart: Oboe Concerto in C major; Mendelssohn: Octet in E-flat, Op.20; Schubert: Symphony No.9, Great; Scarlatti: Light-headed Maidens
00.05 Night Birds - songs, chat

DIAL LOCATIONS
AM in kiloHerz
FM in MegaHerz

	Voice of Music	1st Programme	2nd Programme	Army
Central Israel				
AM		576	657	1287
FM	91.3		95.5	96.6
Jerusalem Area				
AM		576	1080	1404
FM	91.3		95.5	96.6
Haifa Area				
AM		576	1206	1305
FM	89.4		103.2	102.3
Beersheba Area				
AM		576	657	1224
FM	88.8		103.8	96.6

SUNDAY

Yossi Sarid
Army Radio, 23.05

TV

EDUCATIONAL:
8.15 School Broadcasts 15.00 Everyman's University: Art in the Age of Technology; Immunization: Introduction to Life Sciences; Viewpoint 16.00 Rehov Sumsum 16.30 The Smuggler (part 9) 17.00 A New Evening - live magazine
CHILDREN'S PROGRAMMES:
17.30 Kim. Part 2 of a 3-part drama, based on Rudyard Kipling's book. Starring Peter O'Toole
18.20 Animated Film
ARABIC LANGUAGE programmes:
18.30 News roundup
18.32 Gigi (part 10)
19.00 Weekly News Magazine
HEBREW PROGRAMMES resume at 20.00 with a news roundup
20.02 Programme Trailer
20.15 Till Pop - pop and entertainment magazine
21.00 Mabat Newsreel and Overseas Sports Review
21.40 Widows. Part 2 of a 6-part British suspense serial about 3 widows and another woman who carry on their husbands criminal deeds
22.30 Meetings - encounters between groups of people who usually have no opportunity to come into contact: Kfar Shalem v. Tel Aviv Municipality
23.20 News
JORDAN TV (unofficial):
17.10 Noddy in Toytown 17.40 That's Incredible 18.00 French Hour 19.00 News in French 19.30 News in Hebrew 20.00 News in Arabic 20.30 Don't Wait Up 21.10 The Making of a Continent 22.00 News in English 22.15 Remington Steele
MIDDLE EAST TV (From T.A. north):
13.00 Westbrook Hospital 13.30 Insight 14.00 700 Club 14.30 Good News 15.00 Afternoon Movie 16.30 Children's Specials 17.00 Popeye 17.30 Flying House 18.00 Circus 19.00 Cultural 20.00 Specials 21.00 Death Valley Days 21.30 Movie 23.00 700 Club 23.30 Eventide

VOICE OF MUSIC

6.02 Morning Tunes
7.07 Pierne: March of the Tin Soldiers; Grieg: Wedding March; Berlioz: Racoczi March; Dag Viran: March for Winds; Johann Strauss: Lighting and Thunder. Polka; Bizet: March
7.30 Mozart: Musical Joke, K.522; Rietz: Konzertstueck for Oboe (Holliger); Schubert: Symphony No.5 (IPO, Mehta); Canteloube: Chansons d'Auberge (Kiri Te Kanawa); Poulenc: Les Biches
9.30 Grieg: Music to Sigurd Jorsalfar; Dvorak: Piano Quintet, Op.81; Haydn: Piano Concerto in D major; Marais: Variations on La Follia (Holliger); Lambarenzi: Dance Suite; Telemann: Quartet; Zelenka: Sinfonia Concertante for 8 In-[illegible]
[illegible] minor; Brahms: Passacaglia from Symphony No.4; Song: Haydn: Symphony No.8, Minuet; Boccherini: Minuet; Schubert: Trout Quintet, Variations; Chopin: Variations on a Theme from Don Giovanni; Chopin: Nocturne; Bruckner: Movement from Symphony No.7
15.00 The Feast of St. Marcos in the Armenian Orthodox Church
15.30 Youth Programme - Early works by Saint-Saens
16.30 Bach: Cantata No.136; Joan Cererols: Vespers of the Blessed Virgin Mary; Mendelssohn: Thanks be to God, from Elijah; Nino Marcelli: Song of Thanks; Traditional: Prayer of Thanksgiving; Evan Stephens: Let the Mountains shout for Joy
18.00 Alexander Uriah Boscovich (part 4)
19.05 Rameau: Overture to Les Paladines; Haydn: Cello Concerto in D major (Yo Yo Ma); Clementi: Sonata No.1 (New York Camerata); Scarlatti: Overture; Boccherini: Quintet No.3; L. Mozart: Sinfonia Burlesca
20.30 Robert Moczinski: Fantasy for Trio, Op.26 (Camerata Trio); 4 Jazz Pieces by Charlie Parker, Tedd Jones, George Gershwin and Thelonius Monk (Ensemble Balance); 3 Rag Pieces (Camerata); John Cyprian: Improvisation (for percussions); Lukas Foss: Time Cycle
23.00 Music from the Distant Past

RADIO 1st

6.03 Programmes for Olim
7.30 Morning Concert (from Voice of Music)
9.30 Encounter
10.30 Programme in Easy Hebrew
11.10 School Broadcasts
11.30 Education for all
12.05 Oriental songs
13.00 News in English
13.30 News in French
14.06 Children's programmes
15.30 World of Science (repeat)
15.55 Notes on a New Book
16.05 Free Period - education magazine
17.20 Everyman's University
18.06 Radio Drama
19.05 Bible Reading
19.15 Jewish Law
19.30 Programmes for Olim
22.05 Child and Family Magazine

2nd

7.00 This Morning - news magazine
8.05 Safe Journey
9.05 House Call - with Rivka Michaeli
10.10 All Shades of the Network
12.10 Open Line - news and music
13.00 Midday - news commentary, music
14.06 Matters of Interest - with Gabi Gazit
15.05 Magic Moments
16.10 Safe Journey
17.10 Economics Magazine
18.06 Press Conference
19.05 Today - radio newsreel
19.30 Sports Magazine
20.05 Cantorial Requests
22.05 Light Music for Wind Ensembles
23.05 Third Bell - arts magazine

Army

6.30 University on the Air
7.07 "707" - with Alex Anski
8.05 Morning Newsreel
9.05 Right Now - with Rafi Reshef
11.05 Israeli Winter - with Eli Yisraeli
12.05 Regards
13.15 Two Hours
15.05 What's Doing - with Erez Tal
16.05 Four in the Afternoon
17.05 Evening Newsreel
18.05 Sports Magazine
19.05 Music Today - music magazine
20.05 Hits - Old and New
21.00 Mabat - TV Newsreel
21.30 University on the Air (repeat)
22.05 Popular songs
23.05 Edna Evron talks to MK Yossi Sarid
00.05 Night Birds - songs, chat

MONDAY

Samuel Beckett
Educational TV, 16.00

TV

EDUCATIONAL:
8.15 School Broadcasts 15.00 No Secrets 15.20 Pinocchio (part 19) 16.00 Waiting for Godot by Samuel Beckett 17.00 A New Evening - live magazine
CHILDREN'S PROGRAMMES:
17.30 Between Us - children's magazine
18.00 Different Strokes: The Honorable Arnold J. Jackson
ARABIC-LANGUAGE programmes:
18.30 News roundup
18.32 Programme Trailer
18.35 Sport
19.30 News
HEBREW PROGRAMMES resume at 20.00 with a news roundup
20.02 Love Boat
20.50 Beauty Spot - tips for hikes and trips
21.00 Mabat Newsreel
21.30 Talk by Buma Shavit
21.35 Tom, Dick and Harriet - British comedy series: Get Out and Get Under
22.00 This is the Time
22.50 Bergerac. BBC detective series, starring John Nettles, Cecile Paoli and Terence Alexander: Last Chance for a Loser
23.45 News
JORDAN TV (unofficial)
17.30 Cartoons 18.00 French Hour 19.00 News in French 19.30 News in Hebrew 20.00 News in Arabic 20.30 Maggie Briggs 21.00 Health Beat 22.00 News in English 22.15 The Yellow Rose
MIDDLE EAST TV (From T.A. north):
13.00 Insight 13.30 Another Life 14.00 700 Club 14.30 Shape-Up 15.00 Afternoon Movie 16.30 Fantastic Four 17.00 Popeye 17.30 Super Book 18.00 Bonanza 19.00 High Chaparral 20.00 Another Life 20.30 News 21.00 Happy Days 21.30 Monday Night Football 23.30 700 Club 24.00 News Update 00.30 Eventide

VOICE OF MUSIC

6.06 Morning Tunes
7.07 Boyce: Concerto Grosso; Corelli: Sonata No.5, for Violin and Organ
7.30 Mozart: Piano Concerto No.23, K.488 (Rudolf Serkin, London, Abbado); Haydn: Quartet, Op.67, No.4 (Orlando); Brahms: Haydn Variations (Chicago, Solti); Berlioz: Harold in Italy (Zukerman, Paris, Barenboim)
9.30 Grofe: Mississippi Suite; Claude Bolling: Suite for Violin and Jazz Piano (Zukerman, Bohling); Martinu: Sinfonietta; Suk: Violin Fantasy, Op.24; Sibelius: Symphony No.1 (Ormandy)
12.00 Wilkes: Madrigals; Purcell: Choir Song; Beethoven: Adagio, Mozart: Minuet and Gigue (arranged by Rechtman for Wind Quintet); Beethoven: Andantino (2 Mandolines); Bozza: Sonatina for Winds; [illegible]
13.05 Medieval Greetings; Originals of religious music
15.30 Pizzicato - Youth Programme
16.30 The Jerusalem Symphony Orchestra, Yuri Aharonovitch conducting; with Michael Boguslavsky, piano - Weber-Weingartner: Invitation to the Dance; Prokofiev: Piano Concerto No.2; Franck: Symphony
18.00 Musica Viva - Kronos Quartet from San Francisco - Philipp Glass: Changes for String Quartet; John Cage: Thirty Pieces for String Quartet; Terry Riley: Cadenza on the Night Plain
19.05 Benda: Sinfonia; Paganini: Violin Concerto No.2 (Accardo, Dutoit); Mendelssohn: 4 Movements for String Quartet, Op.81 (Gabrieli); Brahms: 4 Songs for Voice Quartet and Piano; Wolf: Suite from El Corregidor
23.30 Opening Concert of the Dresden Festival, 1984 - Siegfried Koehler: To Peace; Dvorak: Te Deum; Reger: Psalm
23.00 Jazz until Midnight

RADIO 1st

6.03 Programmes for Olim
7.30 Morning Concert (from Voice of Music)
9.30 Encounter - live family magazine
10.30 Programme in Easy Hebrew
11.10 School Broadcasts
11.30 Education for all
12.05 Oriental songs
13.00 News in English
13.30 News in French
14.06 Children's programmes
15.53 Notes on a New Book
16.05 Religion Programme
17.12 Jewish Ideas
17.20 Everyman's University
18.10 Hebrew songs
18.47 Bible Reading
19.05 Reflections on the Portion of the Week
19.30 Programmes for Olim
22.05 Night Connection

2nd

6.12 Gymnastics
6.30 Editorial Review
6.53 Green Light - drivers' corner
7.00 This Morning - news magazine
8.05 Safe Journey
9.05 House Call - with Rivka Michaeli
10.10 All Shades of the Network - morning magazine
12.10 Open Line - news and music
13.00 Midday - news commentary, music
14.06 Matters of Interest - with Gabi Gazit
15.05 Magic Moments - favourite old songs
16.10 Safe Journey
17.10 Economics Magazine
17.30 Of Men and Figures
18.06 Consumer Broadcast
18.45 Today in Sport
19.05 Today - radio newsreel
19.30 Law and Justice Magazine
20.05 Cantorial Hit Parade
22.05 Jazz Corner
23.05 Treasure Hunt

Army

6.10 Morning Sounds
6.30 University on the Air
7.07 "707" - with Alex Anski
8.05 Morning Newsreel
9.05 Right Now - with Shmuel Nebushtan
11.05 Israeli Winter - with Eli Yisraeli
13.15 Two Hours
15.05 What's Doing - with Erez Tal
16.05 Four in the Afternoon
17.05 Evening Newsreel
18.05 Army and Defence Magazine
19.05 Music Today - music magazine
20.05 Golden Oldies Hit Parade
21.00 Mabat - TV Newsreel
21.35 University on the Air (repeat)
22.05 Popular songs
23.05 All the World is a Stage
00.05 Night Birds - songs, chat

TUESDAY

Claude Akins
TV, 22.10

TV

EDUCATIONAL:
8.15 School Broadcasts 15.00 Everyman's University: Israeli Literature in the 1960s. Classical Greece; Viewpoint 16.00 Rainbow - Rabbi Chaim Ben Atar 16.30 No Secrets 17.00 A New Evening - live magazine
CHILDREN'S PROGRAMMES:
17.30 Maya the Bee
17.55 Faster, Higher, Stronger - sports
ARABIC LANGUAGE programmes:
18.30 News roundup
18.32 Cartoons
18.45 What's the Answer?
19.00 Documentary - World Development (part 11)
19.30 News
HEBREW PROGRAMMES resume at 20.00 with a news roundup
20.02 What a Piece - TV game
20.30 To be announced
21.00 Mabat Newsreel
21.30 Second Look - news commentary and background
22.10 Celebrity. Part 1 of a 6-part drama about 3 young people, all childhood friends. Starring Ben Masters, Joseph Bottoms, Michael Beck, Claude Akins and Debbie Allen
23.10 The Limbo Connection. Final episode of a 6-part thriller
23.40 News
JORDAN TV (unofficial):
17.45 Trauma Centre 18.00 French Hour 19.00 News in French 19.30 News in Hebrew 19.45 Magazine Zero One 20.00 News in Arabic 20.30 Star of the Family 21.10 Tenko 22.00 News in English 22.15 Hardcastle and McCormick
MIDDLE EAST TV (from T.A. north):
13.00 Westbrook Hospital 13.30 Another Life 14.00 700 Club 14.30 Shape-up 15.00 Afternoon Movie 16.30 Incredible Hulk 17.00 Popeye 17.30 Flying House 18.00 Bonanza 19.00 Riptide 20.00 Another Life 20.30 News 21.00 Lucy 21.30 White Shadow 22.30 I Spy 23.30 700 Club 24.00 News Update 00.30 Eventide

VOICE OF MUSIC

6.02 Morning Tunes
7.07 Bach: Excerpts from the Book of Anna Magdalena Bach
7.30 Haydn: Quartet, Op.55, No 2 (Amadeus); Mendelssohn: Athalia, overture (Atzmon); Saint-Saens: Violin Concerto No.3 (Isaac Stern, Paris, Barenboim); Schumann: Symphony No.2 (Chicago, Barenboim); Brahms: Ballad, Op.11 (Karol Klein); Brahms: Ballad in G minor
9.30 Giuliani: Guitar Concerto (Pepe Romero); Barber: Adagio for Strings (New York, Schippers); Sibelius: Romance in C major (Leningrad, Rostdeshvensky); Beethoven: 6 Variations, Op.34 (Ilona Vincze); Schubert: Quartet in A minor (Vienna); Mozart: Excerpts from [illegible]
13.05 Rodrigo: Concerto Andaluzia for 4 Guitars; Lalo: Cello Concerto; Arriaga: Symphony in D major; De Falla: Nights in the Gardens of Spain
15.00 Bellini: Norma Overture; Mendelssohn: Violin Concerto (Shlomo Mintz, Chicago, Abbado); Tchaikovsky: Suite from Ballet, Nutcracker (Berlin Philharmonic, Rostropovich)
16.00 Youth Programme
16.30 Conrad Junghanl, lute, plays works by Bach - Adagio and Fugue in G minor; Suite in G minor; Suite in C minor; Suite in C major
18.00 From the Record Library
19.05 Purcell: The Old Bachelor; Petrassi: Concerto for Orchestra (Philharmonica Hungarica, Zoltan Feshko); Glazunov: Tune, Op.20, No.1; Bruckner: Motet; Madrigals by Morley, Tomkins, Cavendish and Wilkes (Deller); Rachmaninoff: Suite No.2, Op.17 (Ashkenazy, Previn); Avni: 3 Songs (Bibiana Goldenthal)
20.30 The Israel Philharmonic Orchestra, Raphael Fruehbeck de Burgos, Salvatore Accardo, violin - Bizet: 4 Preludes to "Carmen; Lalo: Symphonic Espagnole; De Falla: El amor brujo; Albeniz: Triana; Granados: Intermezzo from Goyescas; Geronimo Jimenez: Intermezzo from Zarzuela, The Marriage of Luis Alonzo
23.00 Music for the Night.

RADIO 1st

6.03 Programmes for Olim
7.30 Morning Concert (from Voice of Music)
9.30 Encounter - live family magazine
10.30 Programme in Easy Hebrew
11.10 School Broadcasts
11.30 Education for all
12.05 Sephardi songs
13.00 News in English
13.30 News in French
14.06 Children's programmes
15.25 Education for all
15.55 Notes on a New Book
16.05 A Political Book
17.20 Everyman's University
18.47 Bible Reading
19.05 Talmud Lesson
19.30 Programmes for Olim
22.05 Two by Two

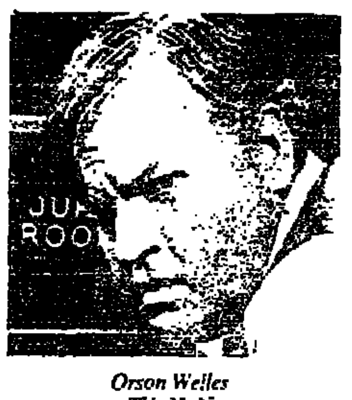
2nd

7.00 This Morning - news magazine
8.05 Safe Journey
9.05 House Call - with Rivka Michaeli
10.10 All Shades of the Network
12.10 Open Line - news and music
13.00 Midday - news commentary, music
14.06 Matters of Interest - with Gabi Gazit
15.05 Magic Moments - favourite old songs
16.10 Safe Journey
17.10 Economics Magazine
18.06 Health and Medicine Magazine
18.45 Today in Sport
19.05 Today - radio newsreel
19.30 New World - environment magazine
20.05 Cantorial Requests
22.05 Folk songs
23.05 Quizzes

Army

6.10 Morning Sounds
6.30 University on the Air
7.07 "707" - with Alex Anski
8.05 Morning Newsreel
9.05 Right Now - with Rafi Reshef
11.05 Israeli Winter - with Eli Yisraeli
12.05 Regards
13.15 Two Hours
15.05 What's Doing - with Erez Tal
16.05 Four in the Afternoon
17.05 Evening Newsreel
18.05 Computer Magazine
19.05 Music Today - music magazine
20.05 Rock Plus
21.00 Mabat - TV Newsreel
21.30 University on the Air (repeat)
22.05 Popular songs
23.05 Classical Favourite
00.05 Night Birds - songs, chat

WEDNESDAY



Orson Welles
TV, 22.05

TV

EDUCATIONAL:
8.15 School Broadcasts 15.00 Surprise Train 15.15 Kulafsool 15.30 Don Quixote 16.00 Rehov Sumsum 16.30 Pretty Butterfly 17.00 A New Evening - live magazine
CHILDREN'S PROGRAMMES:
17.30 Somersaults
ARABIC LANGUAGE programmes:
18.30 News roundup
18.32 Situation
18.45 Inventions and Innovations
19.00 Between Citizen and State
19.30 News
HEBREW PROGRAMMES resume at 20.00 with a news roundup
20.02 Movie Time - cinema magazine
20.30 Tazpit - bi-weekly science and technology magazine
21.00 Mabat Newsreel
21.30 Moked
22.05 Compulsion. Richard Fleischer's 1959 murder film stars Orson Welles, Diana Varsi and Dean Stockwell
23.45 News
JORDAN TV (unofficial):
17.45 The Baker Street Boys 18.00 French Hour 19.00 News in French 19.30 News in Hebrew 20.00 News in Arabic 20.30 Sounds Magnificent 22.00 News in English 22.15 Hotel
MIDDLE EAST TV (From T.A. north):
13.00 Insight 13.30 Another Life 14.00 700 Club 14.30 Shape-up 15.00 Afternoon Movie 16.30 Fantastic Four 17.00 Popeye 17.30 Super Book 18.00 Bonanza 19.00 Trapper John 20.00 Another Life 20.30 News 21.00 Mork & Mindy 21.30 Father Murphy 22.30 Cagney & Lacey 23.30 700 Club 24.00 News Update 00.30 Eventide

VOICE OF MUSIC

6.02 Morning Tunes
7.07 Rossini: Barber of Seville, overture; Borodin: Polovtsian Dances (Ozawa)
7.30 Respighi: Ballet Music, La Boutique Fantasque (Paris Conservatoire, Ansermet); Paganini: Violin Concerto No 1 (Perlman); Tchaikovsky: Symphony No 5, Op 64 (London Symphony, Abbado)
9.30 Rossini: String Sonata No 1 (Kibbutz Chamber Orchestra, Noam Sheriff); Beethoven: Quartet, Op.74 (Tel Aviv); Bruckner: Symphony No.8 (Vienna Philharmonic, Boehm); Brahms: Violin Sonata, Op.108 (Zukerman, Barenboim)
12.00 Ilona Vincze, piano - Andre Hajdu The Milky Way, 1,2,3; Bach: Prelude and Fugue in F-sharp minor
13.05 Schubert: Music to Rosamunde; Elgar: Bavarian Dances; Dukas: La Peri; Gilbert: Dance; Gould: Tango
15.00 Popular Music of Argentina (part 3)
15.30 Youth Concert - Young Artists' Week, 1984 - Mendelssohn: Movement from Trio in D minor, Brahms, Piano Trio, [illegible]
[illegible] Kosine [illegible] ntoret, Folker Haempfling conducting. [illegible]erhard Weinberger, organ - works by Mendelssohn, Brahms, Nikolai, Thomas and Martin
18.00 Contemporary Music - Yehuda Wohl: Light Rain, Suite (JSO, Ostrovsky); Theodor Holdheim: Chaconne for Strings (Kibbutz Chamber, Sheriff); Abraham Amzaleg: Two Hundred for Five and Tape (Shoham, Thorner, Greenberg, Lesser, Rechtman); Lukas Foss: Echoi (Williams, Davis, Yadzinski, Foss)
19.05 Beethoven: Piano Sonata, Op.10, No.1 (Ashkenazy); Mozart: Violin Concerto No.5, K.219 (Isaac Stern, Youth Symphony, Alexander Schneider); Brahms: String Quartet, Op.51, No.1 (Fine Arts)
20.30 Gounod: Faust, with Victoria de Los Angeles, Lilian Barton, Rita Gur, Nikolai Gedda, Boris Christoff; Andre Cluytens conducting

RADIO 1st

6.03 Programmes for Olim
7.30 Morning Concert (from Voice of Music)
9.30 Encounter - live family magazine
10.30 Programme in Easy Hebrew
11.10 School Broadcasts
11.30 Education for all
12.05 Oriental songs
13.00 News in English
13.30 News in French
14.06 Children's programmes
15.55 Notes on a New Book
16.05 Programme for Senior Citizens
17.12 Jewish Ideas
17.20 Everyman's University
18.10 Hebrew songs
18.47 Bible Reading
19.05 Lesson in Halacha
19.30 Programmes for Olim
22.05 A Friend from the Same Planet

2nd

6.12 Gymnastics
6.30 Editorial Review
6.53 Green Light - drivers' corner
7.00 This Morning - news magazine
8.05 Safe Journey
9.05 House Call - with Rivka Michaeli
10.10 All Shades of the Network - morning magazine
12.10 Open Line - news and music
13.00 Midday - news commentary, music
14.06 Matters of Interest - with Gabi Gazit
15.05 Magic Moments - favourite old songs
16.10 Safe Journey
17.10 Economics Magazine
17.30 Of Men and Figures
18.06 New Faces in the Knesset
18.45 Today in Sport
19.05 Today - radio newsreel
19.30 The Jewish People
20.05 Folklore Magazine
21.15 Song for the Road
22.05 Stage and Screen
23.30 Night Games

Army

6.10 Morning Sounds
6.30 University on the Air
7.07 "707" - with Alex Anski
8.05 Morning Newsreel
9.05 Right Now - with Shmuel Nebushtan
11.05 Israeli Winter - with Eli Yisraeli
13.15 Two Hours
15.05 What's Doing - with Erez Tal
16.05 Four in the Afternoon
17.05 Evening Newsreel
18.05 IDF Magazine
19.05 Music Today - with Orly Yaniv
20.05 Foreign Language Hit Parade
21.00 Mabat - TV Newsreel
21.30 University on the Air (repeat)
22.05 Popular songs
23.05 Feminine Portrait (repeat)
00.05 Night Birds - songs, chat

THURSDAY

Robert Vaughn
TV, 23.00

TV

EDUCATIONAL:
8.15 School Broadcasts 15.00 Those were the Days (part 3) 15.30 Contact 16.00 This is It - live youth magazine 17.00 A New Evening - live magazine
CHILDREN'S PROGRAMMES:
17.30 Open Matter - what today's youth thinks of various matters
18.00 Cartoons
ARABIC-LANGUAGE programmes:
18.30 News roundup
18.32 Friend in Need
19.00 Meeting - current affairs
19.30 News
HEBREW PROGRAMMES resume at 20.00 with a news roundup
20.02 Match of the Week
20.30 Run Rabbit Run - BBC nature film
21.00 Mabat Newsreel
21.35 This Is Your Life - with former high court judge Haim Cohn (part 2)
23.00 Silent Reach. Part 3 of a 5-part action serial, starring Robert Vaughn, Helen Morse and Graham Kennedy
23.50 News
JORDAN TV (unofficial):
17.10 The World of Walt Disney 18.00 French Hour 19.30 News in Hebrew 20.00 News in Arabic 20.30 Three's Company 21.10 A Travelling Man 22.00 News in English 22.15 Feature film
MIDDLE EAST TV (From T.A. north):
13.00 Westbrook Hospital 13.30 Another Life 14.00 700 Club 14.30 Shape-Up 15.00 Afternoon Movie 16.30 Incredible Hulk 17.00 Popeye 17.30 Flying House 18.00 Bonanza 19.00 Hardcastle & McCormick 20.00 Another Life 20.30 News 21.00 That's Hollywood 21.30 60 Minutes 22.30 Paper Chase 23.30 700 Club 24.00 News Update 00.30 Eventide

VOICE OF MUSIC

6.02 Morning Tunes
7.07 Chabrier: [illegible]
7.30 Glazunov: Characteristic Suite, Op.9; Nielsen: Suite from Aladdin; Miracle Box; Del Tredici: [illegible] Memories of a Summer's Day
9.30 Schumann: [illegible] Madrigal [illegible] Chloe
12.00 From the [illegible] Festival - Cellists of the Berlin Philharmonic - Francaix, [illegible] Introduction and Allegro; De Falla: Miller's Dance from The Three-Cornered Hat; Ginastera: 2 Songs
13.05 Yohanan Boehm: Introduction and Dance; Ravel: Piano Concerto in G major (Arieh Vardi); Vaughan-Williams: Symphony No.5 - played by the Haifa Symphony Orchestra, Colman Pearce, Ireland, conducting
15.00 Musica Viva - Masanori Fujita: Ichinogoroshi - to be played three times [illegible]
[illegible] Beethoven: Sonata No.23, Op.57, Appassionata
18.00 Music magazine
19.05 Rossini: Thieving Magpie, overture; Haydn: Piano Concerto in G major; Bartok: Rumanian Dances (Zukerman, Neikrug); Offenbach: Gaite Parisienne, ballet
20.30 The Jerusalem Symphony Orchestra - Berlioz: Romeo and Juliet dramatic symphony (Bertini); Tchaikovsky: Violin Concerto (Szeryng, Bertini)
23.00 Liszt Students play works by Mozart, Schubert, Schumann, Brahms, Chopin and Liszt (Eugen D'Albert, Conrad Ansorge, Josef Weiss, Moritz Rosenthal)

RADIO 1st

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7.30 Morning Concert (from Voice of Music)
9.30 Encounter - live family affairs
10.30 Programme in Easy Hebrew
11.10 School Broadcasts
11.30 Education for all
12.05 Oriental songs
13.00 News in English
13.30 News in French
14.06 Children's programmes
15.30 Speaker's Podium
15.53 Notes on a New Book
16.05 Middle East Crossroads
17.12 Jewish Ideas
17.20 Everyman's University
18.10 Hebrew songs
18.47 Bible Reading
19.05 Lesson in *Tania*
19.30 Programmes for Olim
22.05 Castles in Spain

2nd

6.12 Gymnastics
6.30 Editorial Review
6.53 Green Light - drivers' corner
7.00 This Morning - news magazine
8.05 Safe Journey
9.05 House Call - with Rivka Michaeli
10.10 All Shades of the Network - morning magazine
12.10 Open Line - news and music
13.00 Midday - news commentary, music
14.06 Matters of Interest - with Gabi Gazit
15.05 Magic Moments - favourite old songs
16.10 Safe Journey
17.10 Economics Magazine
17.30 Of Men and Figures
18.06 Any Questions
18.48 Today in Sport
19.05 Today - radio newsreel
19.30 This Week in the Knesset
20.05 Roots - folklore magazine
21.15 Story and Song: Turkey
22.05 Yiddish songs
23.30 Between Ourselves

Army

6.10 Morning Sounds
6.30 University on the Air
7.07 "707" - with Alex Anski
8.05 Morning Newsreel
9.05 Right Now - with Rafi Reshef
11.05 Israeli Winter - with Eli Yisraeli
12.05 Regards - to and from soldiers serving in Lebanon
13.15 Two Hours
15.05 What's Doing - with Erez Tal
16.05 Four in the Afternoon
17.05 Evening Newsreel
18.05 Economics Magazine
19.05 Music Today - music magazine
20.05 Israeli Hit Parade
21.00 Mabat - TV Newsreel
21.30 University on the Air (repeat)
22.05 Popular songs
23.05 From the Classical Record Shelf
00.05 Night Birds - songs, chat

KOL ISRAEL IN ENGLISH
7 a.m., 1 p.m., 5 p.m., 8 p.m.
576, 1170 & 1458 kiloherz

FRIDAY — "Thank Goodness It's Friday"
SATURDAY — "Spotlight" Weekend News Magazine

"The kindest love is given anonymously."

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This Week in Israel • Th

03-7532222 TEL AVIV MUSEUMS

The Beth Hatefutsoth
Nahum Goldmann Museum of the Jewish Diaspora

Visiting hours: Sun., Mon., Tues., Thurs. 10 am–5 pm; Wed. 10 am–7 pm.
Friday and Saturday: closed.
Organized tours must be prearranged (Sun.–Thurs. 9 am–1 pm. 03-425161).
Photo Archive: Sun., Thurs. 9.30 am–12.30 pm; Tues. 9.30 am–2.30 pm.

Permanent Exhibit and Chronosphere — the main aspects of Jewish life in the Diaspora, presented through the most advanced graphic & audio-visual techniques.

EXHIBITIONS
1. **World of Yesterday — Jews in England 1870—1920**
2. **"The Jewish Heritage in the Eye of the Camera" — Photo exhibition based on the worldwide photo contest.**
3. **"The Enigma of the Calarevo Menoroth"**

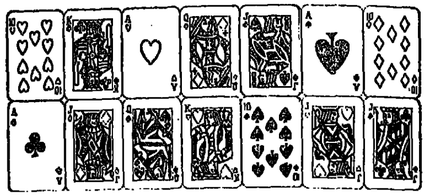
EVENTS
1. **Jewish Music in Israel — "The 50's: Western Influence — Oodoen Partos". Lecturer: Dr. Avner Bahat. Sunday, February 10 at 10 am. For members of Friends Association only.**
2. **Screening of the film: "The House in Carp Street" The story of the Jewish community in Prague during the Nazi invasion in March 1939. In German with Hebrew subtitles. Sun., Feb. 10 & Wed., Feb. 13 at 8.30 pm. Admission fee: IS1000; for members of Friends Association: IS800**

Courtesy of בנק לאומי bank leumi
3. **Creative Figures in Hebrew Poetry — Bialik, Tschernichowsky, Fichmann, Lamdan (in cooperation with the Council for Yiddish and Jewish Culture). Lecturer: Avraham Lyss. Moderator: Eliezer Podrizhik. Reading: Lea Schlanger. The evening will be conducted in English. Tues., Feb. 12 at 8 pm.**
4. **"The situation in the Diaspora: extremism and assimilation" in the framework of the World Council of Synagogues (Conservative). Guest lecturer: Abba Eban, M.K. The evening will be conducted in English. Thursday, February 14 at 4 pm.**
5. **Gala screening of excerpts from the television series: Heritage — Civilization and the Jews, edited and narrated by Abba Eban, M.K. Speakers: Mr. Aharon Dorron and Mr. Abba Eban, M.K. Thursday, February 14 at 8 pm. By invitation only.**

Beth Hatefutsoth is located on the campus of Tel Aviv University (Gate 2), Klausner St., Ramat Aviv. Tel. (03) 425161.
Buses: 13, 24, 25, 27, 45, 49, 74, 79, 274, 572.

TEL AVIV SERVICES

Without honour



BRIDGE / George Levinrew

WHAT DO YOU do with a Yarborough? It can be discouraging holding a hand without a single honour.

Deal 1
Vul: both

North (D)
♠ J754
♥ J83
♦ AKQJ6
♣ Q

West
♠ 832
♥ 752
♦ 9743
♣ 865

East
♠ AKQ106
♥ KQ104
♦ 2
♣ KJ4

South
♠ 9
♥ A96
♦ 1085
♣ A109732

The bidding:

North	East	South	West
1♦	Dbl	2♣	Pass
Pass	2♠	3♣	All Pass

MATTHEW Granovetter, New York's "Player of the Year," had to find an opening lead on this deal, reported by the *New York Times*. By his bidding, East had pressured south, who nevertheless felt it safe to rebid his six-card suit, specially after his partner had opened the bidding.

If you were West would you lead spades, partner's suit? Granovetter decided to look for tricks elsewhere and led a heart, the unbid suit.

The play then went as follows. The heart ten forced the ace. South played a diamond to the jack and continued with the club queen to the king and ace. South then led the club ten to force the jack. East won and took two hearts and the ace of spades. He then made the killing lead of the last heart. This promoted West's club eight, en passant. Declarer attempted to win the trick by ruffing with the seven, but West overruffed and played a diamond for East to ruff, setting the contract two tricks.

Deal 2
Vull: E-W

North
♠ K6542
♥ KQJ72
♦ KQ2
♣ 8

West
♠ AJ1073
♥ 3
♦ J8642
♣ QJ

East
♠ Q9
♥ 1054
♦ 10875
♣ 10962

South (D)
♠ 8
♥ A986
♦ A7
♣ AK7543

The bidding:

South	West	North	East
2♣	2♠	Dbl	Pass
3♥	Pass	4NT	Pass
5♠	Pass	6♥	All Pass

THIS DEAL was played in a Haifa tournament. South was Prof. John R. Wolberg, North was Shimon Haber. The opening two clubs was precision, 16-plus high card points. West's overcall of two spades gave North the reasonable hope that his hand could win one spade trick. A slam was reached when South's response to Blackwood four no trump showed three aces.

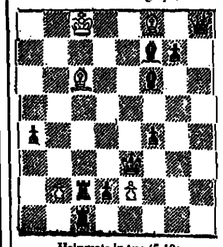
After the opening lead of a heart, South counted as winners one spade, five hearts, two clubs. He needed two more tricks, either in clubs or to ruff two spades in his hand. If clubs split 4-2 there could be trouble. But by ruffing two spades, he could create a dummy reversal and make the contract.

This is how the play went:
1. Heart opening to ten and ace.
2. Spade to West's ace.
3. Spade to the king.
4. Spade ruff.
5. Heart to the king.
6. Spade ruff.
7. Diamond queen.
8. Top heart.
9. Diamond ace.
10. and 11 club ace and king.
12. and 13 trumps in dummy.

North-South was only the second pair of ten to make the slam. It may well be that other players tried to establish clubs, and failed since East held four to the ten; or holding only 29 high card points they did not reach the slam; or did not have the help of West bidding spades or leading the ace. Perhaps credit belongs to precision, and the opening two-club bid. □

CHESS
Eliahu Shahaf

Problem No. 3211
MORDECHAI SHOREK, Israel
4th Comm. Israel Ring Ty., 1969



Helpmate in two (5-10)
Two solutions

SOLUTION. Problem No. 3209 (Ruppin). 1. Ka6! Be2 2. b5 Bb5 3. Ka7 Bf2 4. d4 Bd4 5. Ka8 Rh7 6. Na5 Kc5 7. b4x.

Problem No. 3211: We remind readers that in a Helpmate, it is Black who begins and helps White to mate.

ZONAL TOURNAMENT IN BEERSHEBA

THE ZONAL tournament, which is the first leg in the three-year world championship cycle, opens at the Technological College in Beersheba tomorrow. Play is to be held daily, except Fridays. The tournament will close on February 16. The winner will qualify for one of the three Interzonal tournaments to be held either in summer or fall 1985. The runner-up will play the runner-up of the Norwegian Zonal Tournament for the second berth in the Interzonal. Should he be an Israeli player, the match will be held in Israel.

The Israel contingent includes Israel champion Alon Grinfeld, his deputy, Yehuda Gruenfeld, IM Ya'acov Murey and FM Eliahu Shvidler. IGM Eric Lobron heads the West German contingent, which also includes IMs Kindermann, Bischoff and Lau, and FM Eng. The rest of the players come from Austria and Switzerland.

THE ISRAEL OPEN CHAMPIONSHIP will open on February 10 and will close on February 16. The event is dedicated to the memory of the late IM Moshe Czerniak.

FOUR TIE AT RAMSGATE

FIFTY-TWO PLAYERS participated in the Regency Masters International, held December 8-16. When the final games were over, GM Gyozo Forintos joined IM Andrew Martin and two untitled Dutchmen, B. Carlier and Hans Grooten, in the winner's circle. They scored 6½-2½. As usual, a number of veteran GMs participated, but only Forintos was successful. GMs Mednis (5½), Shamkovich (5) and Lengyel (4½) had their problems against their ambitious, younger rivals.

SHAMKOVICH MARTIN
1. c4 e6 2. Nc3 d5 3. d4 c6 4. Nf3 dc4 5. e3 b5 6. a4 Bb4 7. Bd2 a5 8. Ne5 Nf6 9. Qf3 Ra7 10. Be2 0-0 11. 0-0 Bc3 12. bc3 Qd5 13. Qd5 ed5 14. ab5 cb5 15. Rfb1 Ne4 16. Rb5 Nd2 17. Rb8 Nb3 18. Ra4 Bd7 19. Nd7 Rd7 20. Rb5 Rfd8 21. Bd1 Nd2 22. f3 Re7 23. Kf2 Rde8 24. Rd5 Re3 25. Rd8 Kf8 26. Re8 Re8 27. Bc2 Rb8 28. Ke3 Nf1 29. Kf4 Rb5 30. h4 h6 31. h5 Rb5 32. Rc4 g5 33. Ke5 Ne3 34. Rc8 Kg7 35. g4 Rh1 36. Be4 a4 37. d5 Rd1 38. Kd6 h5 39. Ra8 h4 40. Ra4 h3 41. f4 h2 42. Rd4 Re1 43. Kc7 Ng4 44. Bg2 Ne3 45. Bf3 g4 46. d6 gf3 47. d7 h1Q 48. d8Q Qh5. White resigns.

BLEES GRIMBERG
1. e4 e5 2. Nf3 Nf6 3. Nc3 Nc6 4. Be2 g6 5. d4 ed4 6. Nd4 d5 7. Bg5 Bg7 8. Nc6 bc6 9. e5. Black resigns.

OLYMPIAD GAMES

SCHUSSLER SILVA
1. d4 f5 2. g3 Nf6 3. Bg2 g6 4. Nf3 Bg7 5. 0-0 0-0 6. c3 d6 7. Nbd2 Kh8 8. Re1 Ne6 9. e4 e5 10. de5 de5 11. ef5 e4 12. Ng5 gf5 13. Nh3 Qe8 14. f3 h6 15. Nh3 Ne5 16. Nf4 Qf7 17. Be3 Bd7 18. Bd4 Rae8 19. Ne5 Bc6 20. fe4 fe4 21. Ne4 Ne4 22. Be4 Be4 23. Re4 Qf5 24. Re3 Kh7 25. Qe2 Ng6 26. Re8 Nf4 27. Qe4 Bd4 28 cd4. Black resigns.

BRILLIANT TOUCH
White – Kh2; Qb3; Rd8; Nb5; Pb2, c2, f3, g2, g3. (9).
Black – Kh7; Qe1; Rc4; Nf6, Pe6, f7, g7, h6. (8) Black to play.
1. – Rg4! 2. Qd3 (2. fg Ng4 3. Kh3 Nf2 and 4. – Qh1x) 2. – g6 3. Qd6 Rg5 4. g4 Re5. White resigns.

COUP DE GRACE
White – Kh1; Qf4; Ra1; Na4, Ne5; Pa2, b2, c2, g2, h3. (10)
Black – Ka8; Qc7; Rh8; Na7, Nh7; Pb7, f7, g7, h6. (9)
1. Nd7! and Black resigned in view of 1. – Nb5 2. Nb6 Ka7 3. Qa4x. (A. Gurevitch – Braverman, Tel Aviv, 1984). □

Beyond theory

DANCE / Dora Sowden

WHAT HAS happened to *Stage for Dancers*, the series that was sponsored by the Dance Library to give choreographers a chance not only to show what they could do but also to improve their craft? (Balanced reviews can also help.) What has happened to the "workshops" that Moshe Romano organized when he was artistic director of the Batsheva company?

No one learns only from theory, and a work can look quite different on a studio floor and on a theatre stage. It is like the difference between playing in a drawing-room and in a concert hall. Experienced heads discount that difference by as much as 30 per cent. There are few exceptions.

Now only the studios offer outlets for choreographic talent and these, understandably, to those associated with them as teachers or dancers. Thus on February 13, at the Tel Aviv Museum, the Batsheva Company will hold a "workshop" by rehearsal director Siki Kol and company member Alice Dor-Cohen, who have both contributed works to the company repertoire.

On January 27, a "workshop performance" of wider range (four choreographers) was staged by the Bat-Dor Studios and danced by students – and by its achievement brought up the questions again

In fairness it must be pointed out that Israeli companies do give openings to Israeli choreographers. Bat-Dor has staged works by Domy-Reiter Soffer (now an international name) and Igal Perry. Batsheva, besides those already named, has staged works by Ohad Naharin and Igal Perry.

The Israel Ballet has its own "resident choreographer," Berta Yampolsky. The Kibbutz Company has presented the work of members such as Rami Be'er and artistic director Yehudit Arnon, as well as of Hefla Oren, Victoria Green and others. The Inbal Dance Theatre, of which the star choreographer is still artistic director Sara Levi-Tanai, has also performed works by Rina Sharet and others connected with the company.

There are also companies directed by one choreographer – such as Moshe Efrati (Kol Demiama), Rina Schenfeld, Mirali Sharon and Rina Shaham.

WHAT TOOK the Bat-Dor "workshop performance" beyond student importance was the standard of the works on the programme. I do not as a rule assess student performance because those who are still studying should be seen and not aired in critical review. Too much or too little encouragement may prove harmful. The lame duck of today may after all turn into a swan – even of *Swan Lake*. The little star may develop physically in a way unsuited to theatre dance. There are also factors of temperament – and application.

Yet I must mention that the dancing at the Bat-Dor Theatre was of a remarkably high level. Nearly all the boys and most of the girls had more than youthful charm and agility. They really danced – a tribute to excellent teaching.

True, the choreography must have been shaped to the capabilities of the dancers; but all choreographers do that. They "set" their works on the available dancers. They modify or intensify detail accordingly. If they don't the results are as bad for them as for the performers.

The best work was surely Roseline Subel-Kassel's *Breaking Away* (music: Shostakovitch) – and the best part of it was the first movement. Here a brisk brightness was sustained in the design and the dynamics, and at least one "step" by the boys was startling. Making great leaps, they hovered – agitating their feet before coming down – really "stepping" on air.

The work was cleverly organized to relate to the musical moods, but it was a mistake to end with the slow movement which, though attractively developed (the girls doing some refined moves on *pointe*), was too tame after the happy beginning. These two movements should have been reversed (*pace* Shostakovitch) or a third added.

Diane Issen's *Meetings in the Park* (music: Gershwin) also showed freshness of approach. The sense of timing gave the work a beat of its own: there was little of trad kip-swinging and tin-dey-trot. The syncopation was subtle, with a fine edge to leg and arm movements – quite unhackneyed.

Of the two works by Jonathan Avni, *Situations* (music: Vladimir Cosma) was a distinct advance on previous works, indicating a firm burgeoning of individual style. The trio evolved from a good idea – the rivalry of two men for a girl – into dance terms with emphasis and invention.

His *Impressions* (music: Keith Gerat) had a more derivative look, the jazzy section too imitative of the Alvin Ailey manner, the rest with too many conventional lifts and lines.

Sand and Dust by Alon Avidan (music: Vladimir Cosma) was an attempt at impressionism that didn't quite come off. The Grecian-type costumes were becoming – reminders of the days when "Greek Movement" was a defined part of dance training, and there were some well shaped images that recalled Greek postures.

There was also a nice distinction between the slower movement of sand and quicker movement of dust; but though the solo and duet passages carried some interest, the work was more sculpted in small pieces than structured as a whole

RINA SCHENFELD, who is preparing a new programme for herself and her company, will show videotapes of the "work in progress" at the new Zionist Confederation House in Jerusalem on February 14.

There will also be a "dialogue" between Schenfeld and Dr. Ronit Land about the work. Videotapes of excerpts from her previous choreography will also be shown. These will include some of her own performances in the "Next Wave" Festival at the Brooklyn Academy in New York last year. This programme was presented at the Goethe Institute in Tel Aviv last Wednesday (February 6). □

This Week in Israel • The Leading Tourist Guide • This Week

03-7532222 OLD JAFFA ENTERTAINMENT TEL AVIV MUSEUMS SERVICES

THE TEL AVIV MUSEUM
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EXHIBITIONS
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SILENTSCAPES — PAUL CAPONIGRO/PHOTOGRAPHS
MUSIC ISRAEL DISCOUNT BANK in support of Art and Culture.
PIANO RECITAL — NATASHA TADSON Works by Beethoven, Liszt. Saturday, February 9 at 8.30 pm.
PIANO RECITAL — ARNAN WIESEL, winner of the 1985 Francois Shapira Competition. Works by Bach, Berg, Chopin, Scarlatti, Lustig, Prokofiev. Tuesday, February 12 at 8.30 pm.
DANCE
A ONE-DAY DANCE SEMINAR in cooperation with the Batsheva Dance Company. Wednesday, February 13 at 9.30 am.
CINEMA
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Bird songs

Marsha Pomerantz

"SHE ALWAYS has ideas," said a man to his friend at the entrance to Beit Allon, the Tzavta cultural centre in Givatayim, one recent evening. The tone was mostly admiration, with a tinge of scepticism.

"She" was pianist Varda Nishry – accomplished, energetic, red-haired and eager to bring children of all ages closer to music. The idea of the evening was a concert of "Birds in Music," presented in connection with Nature Preservation Week. The concert was actually part of her series called "Bach Plus," but for this occasion Bach was represented only by "Fugue on a Theme Imitating Hen and Cuckoo."

Most composers the ordinary bird-watcher can name, and some that might be strange to him, seem to have succumbed to the magic of chirping and tweeting at some time in their careers. In this particular repertoire, the cuckoo was the single most popular bird to imitate or incorporate; others were the goldfinch, the nightingale, the quail, the swan, the peacock and the blackbird.

Nishry rendered the works – by Rameau, Poglietti, Pasquini, Daquin, Haydn, Schumann, Grieg, Liszt, Saint-Saens, Ravel, Griffes and others – on the piano and/or a portative, a small pipe organ, designed and built by Gideon Shamir. It looks, to the uninitiated, like about four octaves in a suitcase. Its sound, though not exactly full-bodied, is sinuous and suggestive of birdsong.

The least surprising composer on the agenda was ornithologist Olivier Messiaen: Nishry explained that his *Catalogue of Birds* draws on the songs of 77 different species. She played a selection from it that she had played at the Knesset when Messiaen came to Jerusalem last year to receive the Wolf Prize.

The Beit Allon audience sat informally in semi-circles, and were treated to tea and biscuits during the intermission. Along with the refreshments came projected slides of a strange and beautiful array of birds photographed by the late Gail Rubin at the Ma'agan Michael reserve.

BY THE second half of the programme, Nishry's hands on the keyboard seemed to be birds reflected in a mahogany pond, and the ten-o'clock tweet of digital watches merely meant that friends were joining the flock.

The concert series continues on February 9 at 7 p.m. with a programme on animals in music, which will be attended by real animals. On February 23 – and on the last Saturday night of each month – it is back to Bach. A special feature of the February 23 programme will be a piano sonata by Gideon Klein, a Bach enthusiast who died at Terezenstadt at the age of 26.

THE BACH PLUS concert series reflects Nishry's interdisciplinary approach to most things. She studied music in Israel, at the Conservatoire Nationale de Paris, and in New York; among her teachers were Dinu Lipati and Claudio Arrau.

She has a degree in musicology from the Sorbonne, studied Renaissance history at the University of Florence, philosophy at Bar-Ilan. Now she is auditing a series of lectures in comparative literature at Bar-Ilan. For her, Bach is "the symbol of man capable of synthesis."

Nishry says she was not "born into Bach." Her concentration on his work and on what she calls "the music of faith" developed after the Yom Kippur War. "I feel there is strength in music that enhances belief... I'm interested in the small melodic structures that are common to all religions."

The patterns she is talking about can be traced in liturgical music, "among the Assyrians, the Armenians...in birds." Modern composers use them "consciously or unconsciously," and she is particularly interested in encouraging Israeli composers who deal with Jewish content. Twelve works have been written for her recently, and she hopes to perform them for the first time at the Bach Centre at Beit Allon, where the concerts take place.

FOR THIS WEEK, though, it is back to animals – with selections she has recorded and played at concerts in Israel and around the world, even for children in Lapland and Zululand: "I could close the Bach Centre, open a zoo and live off that," she jokes.

Nishry insists that the animal anthology is a serious way of exhibiting the development of music: for instance, in the 18th century, the approach was imitation of animal sounds; later, the animal was used as a symbol; and now the sounds are a "given that becomes structural material."

And if you want to know what that means, you'll have to go to the concert.

About birds: "Messaien says birds are the greatest natural musicians. He listens to them as if they're the word of the living God. And, in fact, computer analysis of birdsong reveals rhthyms and melodies that are at the root of all music."

In any case, Nishry says, the animal anthology is "not a gimmick like the orchestras use, hitching a ride on Bach's 300th birthday." Marathons are not "in the Bach spirit."

Her own Bach birthday celebration will be at Beit Allon on March 30. "We do it modestly, with chamber music. I'm choosing musicians I know have a genuine involvement with Bach."

And in case there is any question of her commitment: last year, she celebrated his 299th birthday. □

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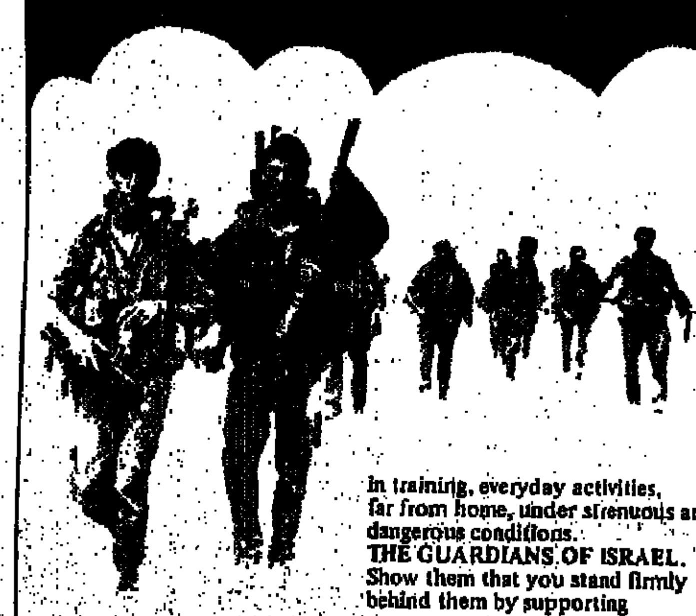

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Young artists week

MUSIC & MUSICIANS
Yohanan Boehm

IT IS TIME again for Young Artists' Week, presented yearly by the America-Israel Cultural Foundation. It begins tomorrow night in Tel Aviv with a prelude sung by the Neve Shir Choir from Petah Tikva, conducted by Natan Margalith.

Noam Eini will then conduct the Israel Philharmonic Orchestra playing a Mendelssohn Overture, Bartok's Third Piano Concerto (Arnan Wiesel) and the Fourth Symphony by Brahms. Arnan Wiesel, this year's winner of the François Shapiro Prize, will give a recital at the Tel Aviv Museum the following Tuesday with a programme ranging from Bach and Moshe Lustig, via Scarlatti and Chopin to Prokofiev and Berg.

Further presentations – including dramatic performances, films, dance groups, and concerts – are scheduled for Ashkelon (Tuesday), Upper Nazareth (Wednesday), and Ein Harod (Saturday week).

On Monday, February 18, Jerusalem will begin its Young Artists' Day at the Theatre with a presentation of Gogol's play *Marriage*, to be followed by a group of Sephardi dancers, a guitar recital, an organ programme, and, finally, the Young Philharmonic Orchestra, conducted by Shalom Ronli-Riklis, playing the First Violin Paganini Concerto (Shira Rabin) and *Les Preludes* by Liszt.

At the Jerusalem Artists' House tomorrow, works by AICF scholarship-winners in the plastic arts and design will be exhibited; the exhibition then moves to the Horace Richter Gallery in Old Jaffa, where it opens on February 14.

The Tel Aviv Museum will play host to the Sephardi Dance Group on February 20; their performance will be followed by a guitar recital and a concert by the Israel Chamber Orchestra conducted by Noam Eini, with Stravinsky's *Dumbarton Oaks Concerto*, the Schumann Piano Concerto (Daniel Gortler), and Beethoven's Fourth Symphony.

The "week," which will last two-and-a-half weeks, ends with a Young People's Concert by the Israel Philharmonic and the Junior Philharmonic Orchestras, with Zubin Mehta as conductor, and Shlomo Ben-Tov (Beethoven: Piano Concerto No.1), Matt Haimovich (Saint-Saens: Cello Concerto), Tali Glazer (Handel: Harp Concerto), and Hagai Shaham (Paganini: Violin Concerto No. 1) as soloists. This event will take place on February 25, at the Mann Auditorium in Tel Aviv.

A Festive Evening at Beit Hanassi will close this year's presentations.

THE Israel Philharmonic Orchestra was greatly acclaimed during its short but intensive visit to Spain. Last week at Bilbao, the capital of the Basque province, a full house applauded enthusiastically the offerings of the IPO under Eliyahu Inbal, with Yefim Bronfman as soloist.

Before the beginning of the concert, a Basque orchestra in national costume played the "Basque Hymn" on stage; this was followed by the IPO's "Hatikva," which was energetically applauded by the audience. The programme included Beethoven's *Leonore Overture*, a concerto by Saint-Saens, and Tchaikovsky's Fifth Symphony. From there, the IPO travelled to Barcelona for two concerts before going on to Madrid.

MUSIC IN TIME is the title of a yearbook published by the Jerusalem Rubin Music Academy. The second one has just appeared, containing opinions and questions about an issue that is widely discussed in music circles – the pros and cons of competitions. Partly based on the proceedings of a symposium held in 1983, the various items offer much food for thought.

Dr. Uri Toeplitz gives a lively historical review of the subject; we also get an insight into how the various groups – pianists, teachers, critics, composers and musicologists – see the question.

Zvi Avni has done an excellent job in editing this material. Though it is doubtful whether the various opinions voiced in this publication will finally settle the discussion, anyone interested in the subject will find plenty here to think about.

Strangely, one fact was not mentioned at all throughout the publication: that fewer first prizes are being awarded since there is a lack of really outstanding talent, perhaps proving that the commercialization of competitions and their mushrooming have brought about a marked decline in artistic standards. Whatever the future of competitions, really talented artists have always come to the fore, while prize-winners often vanish after a short spell of glory and publicity.

THE SOUNDTRACK recording of *Amadeus* is the latest release of Eastronics, Israel (WAM-1791, two-Record Set). Over thirty pictures from the controversial film illustrate the cover. The story is told (in English and in Hebrew) on a separate sheet that comes with the album; it is introduced by Neville Marriner, the music director of the Academy of St. Martin-in-the-Fields, London, who writes: "My main concern in *Amadeus* is that the music should be presented faultlessly, not just technically, but as a perfect complement to what is on the screen. You can't cut the music to fit the film. One of the good things about *Amadeus* was that the film was shot around the music – not the other way around as is usually the case."

The concertos, symphony movements, choral numbers and excerpts from operas, as well as almost the whole of the Requiem, comprise an issue that could be entitled "The Best of Mozart" or "Famous Hits by W. A. Mozart." And if it helps to introduce new listeners to the beauty of the master's music, without jazzing it up or "arranging" it, then all the more credit to film as a medium.

Recalling the success of the film *Elvira Madigan* in popularizing Mozart's Piano Concerto No. 21, K.467, in C Major, we now hope that *Amadeus* will do the same for the many other works of Wolfgang Amadeus. The performances are, indeed, musically perfect under Marriner's fresh and lively direction with good solo performances. □

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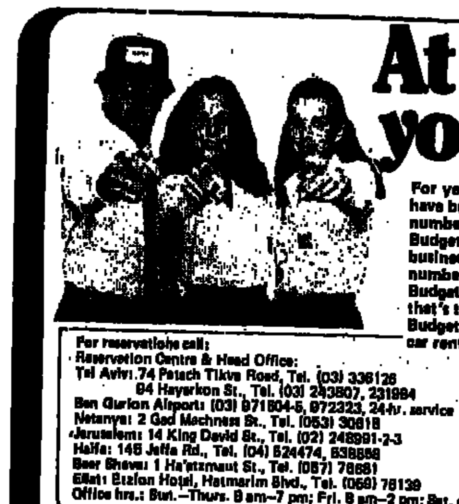

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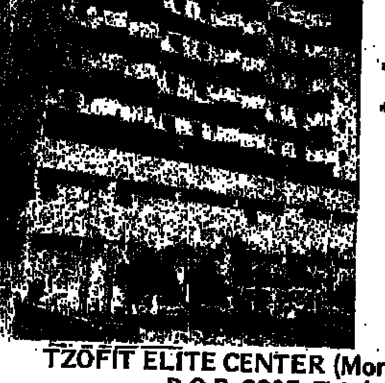

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Rockefeller Museum: The Other Side of the River – Ancient Egyptian funerary objects.

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Caucasian Carpet Exhibition at the L.A. Mayer Memorial Institute for Islamic Art, 2 Hapalmach St., Jerusalem, Tel. 661291/2. Visiting Hours: Sun.-Thur. 10-1; 3.30-6. Sat. 10-1 (bus no 15).

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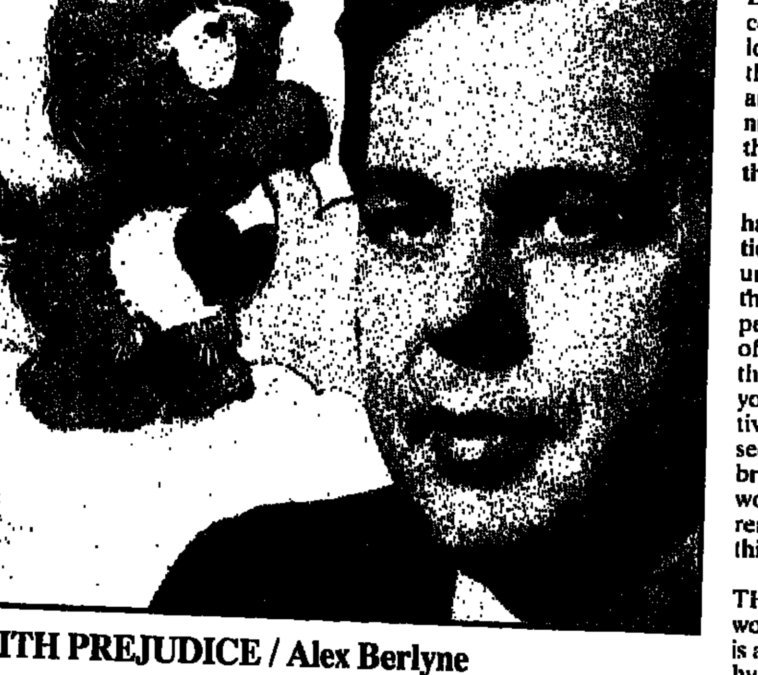

WITH PREJUDICE / Alex Berlyne

IN A RECENT episode of Jordan TV's series, *Star of the Family*, Fire-captain Krebs's children were smothering him with attention in an attempt to distract him from their report cards. When he grew suspicious they told him, "It's because we *care*, Dad."

"My kids sound like a Hallmark card," he complained bitterly.

Hallmark's chief competitor, American Greetings Corporation, of Cleveland, Ohio, spent $6m. a couple of years ago to launch Care Bears, a new line. It seems to me that the corporation's copywriters amply justify Chief Krebs's attempt at literary criticism: the bears live in a place called Care-a-lot – inspired perhaps by Camelot – with "soft pastel clouds drifting lazily by and rainbows tumbling about in scattered splashes of colour."

I begin to understand those warnings about saccharine being dangerous to your health, but don't be misled by the schmaltz. American Greetings Corporation is a very hard-headed outfit whose revenues last year totalled $950m., earning them pre-tax profits of $135m. and a place in *Fortune* magazine's list of leading American businesses.

They spent three years of research on the Care Bears project and determined that, in addition to Winnie the Pooh, Yogi Bear, Paddington Bear, Rupert and a host of other counterfeit *Ursidae*, there was room left for unlimited cuteness, an opinion confirmed by Ian McDermott, senior toy buyer at FAO Schwartz, the ritzy Manhattan store. "In toyland," he told the press, "bears are perhaps the number one favourite animal."

There's a tremendous advantage in teddy bears; they're non-sexist, to use the current jargon. To put it crudely (you can't pull the synthetic fur over my eyes), you can sell a teddy bear to a small boy without him realizing that it is in fact a doll. After all, they play happily with their Action Man dolls without catching on.

Despite the entirely laudable efforts of feminists to fight role models, the kids insist on going their own separate ways. There was a letter in the *Guardian* some time ago that illustrated the problem. Rather than buy her little niece a doll, the writer said, she'd presented her with a toy train and was thoroughly disconcerted to see her wrap up the locomotive in a shawl and put it to bed.

JACOB SAPERSTEIN, the founder of American Greetings Corporation, celebrated his 100th birthday last October yet still maintains an active interest in the business he began by selling cards from his horse-drawn wagon. Jacob's son, Irving, who began helping out at the tender age of nine, is now chairman of the board.

Morry Weiss, the president, has just been visiting Israel with a Bonds mission. His own background is rather different from Care-a-lot, "the cotton candy world of dreams come true." Weiss was born in 1940 into a world of primeval horror – Nazi-occupied Czechoslovakia – and spent his first five years in hiding.

I couldn't help thinking of the number of unspeakably vile anti-Semitic postcards I'd seen on sale in the antiques market under Charing Cross station in London last month. Published during the Thousand Year Reich, they are now fetching £25 and up – a sign, I hope, of their comparative rarity. It's no wonder that American Greetings products tend to stress sweetness and light.

I was relieved to learn that there are a few more astringent lines, including Tom Wilson's Ziggy, a character which they originated and is now syndicated in 350 newspapers. One Ziggy I came across warns that outdated drugs may be harmful. Ziggy had cleared a bunch out of his medicine cabinet and flushed them away, he said, "and this morning my toilet died."

American Greetings' computers have worked out every possible permutation of human relationships. Even regional differences are taken into account. In the Bible Belt, for example, a recent divorcee may get an inspirational card telling her that she will find happiness again, while in Manhattan it's more likely to be along the lines of "it's about time you got rid of that bum."

EVEN THOUGH I collect cards myself in a somewhat desultory fashion, I'm still not sure why people prefer their ready-made platitudes to a personal message.

Perhaps the answer may be found in those pathetic postcards which were sent in the millions from the trenches during World War I. These usually blathered on about Roses of Picardy and "the misty land of Someday," while resolutely ignoring the filth and the slaughter that were the soldier's lot.

Wilfred Owen pointed out how much the Tommies' own inarticulateness as well as their wretchedness muffled the truth:

I heard the sighs of men, that
have no skill
To speak of their distress, no,
nor the will.

If we forget how comparatively recent was the introduction of general literacy, the history of the postcard provides us with a timely reminder. Christmas cards for the use of the well-to-do have been around since 1843, postcards since the 1860s. The Rev. Francis Kilvert found simple stamp-embossed half-penny postcards on sale for the first time in his remote parish in 1870, and notes in his celebrated *Journal of a Country Curate* that they are "capital things, simple, useful and handy." I wonder what he made of those cards, decorated with satin or lace fringes, that were known as "ladies' frillies."

Until the Education Act of 1870, most Englishmen had only the most rudimentary acquaintance with reading, 'riting and 'rithmetic. In a very small room, I have a framed sepia photograph taken in Albert Square, Manchester, about 1903. In the nature of things I spend a considerable amount of time contemplating it, and yet it was only recently that I realized that not a single, solitary soul among the dozens going about their business or sitting in the Hightown tram is carrying a newspaper.

It was only when the results of the 1870 act began to be felt that Northcliffe saw his chance and founded a string of popular newspapers for the Great Unwashed.

THE GROWTH of the familiar – or, rather, rude – seaside postcard inevitably followed the introduction of the statutory Bank Holiday in 1871 and the ready-made messages often convey the infinitely pathetic novelty of a break from the endless grind:

"By gum, I'm enjoying myself and not 'arf."

The coastal resorts now began to cater to a new kind of holidaymaker and the cards reflected the uneasy mingling of Disraeli's Two Nations:

Young Woman (putting on airs): "I visit this place every year."
Edwardian knut: "Are your stays long?"
Y.W.: "Sir! I thought you were a gentleman."

The seaside postcard, which is simply a greetings card without an envelope, provides a lively commentary on the fads and fashions of the past eight decades. One, taken at random, conjures up Austerity England more vividly than any social historian could have done:

Window cleaner, spotting nude girl lighting a cigarette in her bedroom: "Gosh! A full packet of 20 Players."

Political upheaval was recorded in patriotic cards and even more so in their temporary disappearance. The man in St. Peter's Square who sells you a *Papa ricamato*, those curiously embroidered cards of John XXIII, has a covert sideline in embroidered Mussolinis, which are only now beginning to resurface.

I once rented a house in Meudon from a Dr. Pollet, one of the vast majority of resistance "fighters" who joined up in the week immediately preceding the liberation of Paris. He was immensely proud of this; yet, while showing me a collection of postcard reproductions of Vollard, Matisse and Cézanne, we kept coming across portraits of *le maréchal* Petain which, obviously embarrassed, he hurriedly turned over.

I was even more embarrassed by the occasional dirty French postcards that cropped up between the Dérains and the Vlamincks. Of course, these half-undressed ladies, looking as if someone had called their buff and shedding layers of lace and yards of mysterious underpinnings, have now been superseded by the hard porn generally available in the most respectable bookstores.

I can only imagine that there must have been something in the observation that the man who has never undressed a woman wearing turn-of-the-century clothes cannot have experienced either real love or the joy of life. It's difficult to believe, for though some of these rather forward young women are undeniably attractive, the vast majority of those I've seen are excessively plain, built like brick outhouses, short-legged and worried-looking – as if they've just remembered that they left something on the gas.

THE UPROARIOUSLY vulgar world of the comic seaside postcard is a sort of Pundemonium populated by fat mothers-in-law, ugly spinsters, mean landladies and drunken husbands, yet it is far, far healthier than the twilight world of the French "feelthy pictures." I even have a sneaky feeling that once perhaps there really were dumb blondes who thought that pingpong balls was an Oriental disease, bell-ringers who went for a tinkle or florists who sold long bloomers.

Some gags date back to Shakespeare, whose puns on Will in the Sonnets inspired Donald McGill to design his "I've lost my little Willie" bestseller, and whose "malmsey-nose" Bardolph, the "Knight of the Burning Lamp," is undeniably the ancestor of the red-nosed drunks of the seaside postcards:

Inebriated Motorist: "Wassamatter?"
Mechanic: "Piston broke."
Drunk: "Sho am I."

THE CARDS' reliability as social indicators was recently confirmed by an article in *The British Medical Journal* claiming that the British diet was still as unhealthy as that which scandalized the government when the Boyd Orr report was released in the Thirties. Constipation is one of the milder consequences and the national obsession is revealed in the cards with their endless references to Beecham's Pills and aperients being deceptive:

Mother, writing to teacher: "Nellie hasn't come because she hasn't been, so I've given her summat and when she's been she'll come."

The bodily functions are not in themselves considered coarse, mind you, just the words which common, vulgar, working folk use to describe them – words which were good enough for Chaucer.

The middle classes, on the other hand, prefer to call a spade a bloody *pala*, rather like those dirty bits in Gibbon's *Decline and Fall of the Roman Empire* which were printed in Latin on the rather indefensible grounds that only the upper classes, who'd had a classical education quite literally beaten into them, were entitled to know about all those extraordinary goings-on.

JUST WHY flatulence and excretion are risible troubled Heinrich Knapperbusch, who eventually published the definitive work on the subject, *Neuroses of the Base Element*. Our Heinrich took the subject so seriously that he once complained to Angus Wilson, the novelist who was moonlighting as assistant keeper of the British Museum Reading Room, that a man in the inner sanctum devoted to pornography had actually been *laughing*.

Despite Knapperbusch, perhaps you'll begin to take this column more seriously when I tell you that at this very moment psychologists are studying the postcard as a way of estimating how the sexes respond to jokes. Dr. Tony Chapman, of the University of Wales, tried out 320 joke cards on assorted groups and noted their reactions.

Many macho men, he discovered, are less interested in women's rights than women's tights, and even find rape to be uproariously funny. One card particularly found favour in their eyes: a hefty woman, answering the judge's question, explains how she came to be raped by the tiny defendant: "Well, your honour," she admits, "I stooped a bit."

Dr. Chapman's findings will hardly come as a surprise to women readers of *Hadashot*, which recently ran an awful "humorous" feature on how to rape a hitch-hiker.

On the other hand, to be fair if anatomically incorrect, the women subjects rather enjoyed jokes about male mutilation ("Old Fred's been ostracized by his mates").

MOST of the seaside postcards sold today are produced by the century-old firm of Bamforth's, which is about as far from American Greetings as you can get. Their chapel-like factory in the small Yorkshire town of Holmfirth hasn't seen a lick of paint since the business started; and Derek Bamforth, the grandson of the founder, doesn't rely on computers to help him turn out more sauce than Worcester and HP combined.

"Our postcards," he says, with a certain gentleman's relish, "have always been quite vulgar. Anything subtle just wouldn't sell."

The atmosphere is businesslike, just the same, and not so much as a giggle is heard when one of the girls who parcel up the orders solemnly announces, "I'm short of some 'prick his boil' here." This is an allusion, as I'm sure you have already recognized, to the classic card that shows a nurse with a steaming saucepan chasing a terrified patient:

Startled doctor: "No, nurse! I told you to prick his boil."

A FEW years ago, the Victoria and Albert Museum held an exhibition of postcards and we were informed that it was now an "art-form." Britain also led the way with the first Postcard Salon. The event was rather spoiled when an over-officious customs man annoyed the French participants. True, he resisted the temptation to ask them if they'd seen the one about the French maid who was told to serve the salad without dressing, but he demanded that VAT be paid on all sales.

Oddly enough, the leading collector is Leningrad's Nikolai Tarin, whose 670,000 cards are recognized as a national museum. He must have any number of landscapes bathed in improbably bright sunshine, Technicolor sunsets, views of bus stations and pictures of people pointing at things. The tedium is the message in many cards.

In June, the gallery of the Newcastle-upon-Tyne media workshops finally acknowledged this unpalatable truth by offering a prize for the most boring picture postcard. Since some unfeeling bastard had swiped it years ago, I was unable to enter my cherished "St. George's Cocoa Rooms, Kendal. View from the urns, looking North." □

Worlds of Islam

ON DECEMBER 31, 1977, President Jimmy Carter toasted the visiting Shah with these words: "Iran, because of the great leadership of the Shah, is an island of stability in one of the more troubled areas of the world. This is a great tribute to you, Your Majesty, and to your leadership, and to the respect and the admiration and love which your people give to you..." One year and two weeks later the Shah left Iran in disgrace, never to return.

Professor Peretz, who contributes the opening essay to the first book under review, quotes this passage in the course of arguing that "experiments with Western institutions in nearly every country of the Moslem world have always reached a point where they ran into difficulties."

Even in countries where the break has not been complete, there is a slow process of erosion during which Western institutions become less and less useful in dealing with the many difficult problems confronting them. In such countries, when the Westernized élites find no relevant answers to these problems, "the masses frequently are led to believe that a return to Islam will bring salvation."

Not that their experience with the Communist world has been any less disappointing to modern Moslems. "Despite propaganda tales during the 1960's and 1970's about Egypt, Syria and Iraq being absorbed into the Soviet orbit, relations between the USSR and these once so-called 'satellites' have degenerated or totally collapsed."

To be sure, certain secular movements, such as the Wafd Party in Egypt and the Ba'ath in Syria and Iraq, did gain some ground at first; but their influence was short lived and they were unable to sustain mass support, while extremist Moslem groups steadily grew in strength.

THE PURPOSE of *Islam: Legacy of the Past, Challenge of the Future*, as set by the three authors, has been to examine some prevailing Moslem conceptions of government and society "as perceived by Muslims." As Peretz puts it: "Although many [Moslem] expressions of political and social thought are fairly easy for the average reader to understand, they have been distorted when viewed through the lenses of Western media or seen against a background of riots, demonstrations and other media events. We have been left with images of 'Islamic fanaticism,' Muslim 'hatred of the West,' and other similar stereotypes."

The aim is a praiseworthy one, and it is well achieved. Peretz sets the scene with what amounts to a short but comprehensive introduction to the whole subject, outlining the origins of Islam, its main features, the spread of Moslem thought, and the thorny subject of Islam and international relations.

In this latter context, to prove a point he makes about the validity of such high-sounding Islamic concepts as *dar al-harb* (the realm of war), *dar al-Islam* (the realm of Islam) and *Jihad* (holy war), he quotes the *fatwa* (religious rule) issued by Egypt's leading cleric, the sheikh of Al-Azhar, shortly after the signing of the peace treaty between Egypt and Israel in March 1979. Drawing heavily on traditional Islamic sources, the sheikh found that the treaty did not include anything incompatible with the Koran or the Sunna – and went on to quote the following edict from the Koran: "If they lean toward peace, you too should lean toward peace."

Richard Mcench's essay, "Islam and Development in Muslim Countries," is far more than its title suggests, dealing as it does with the whole gamut of problems which Moslem states face in their attempt to adjust to the modern world. He makes a significant and overdue distinction between the concepts of development and modernization, and has some extremely interesting things to say about the Libyan experiment and Gaddafi's aims and methods.

In the third and last essay Safia Mohsen, a native of Cairo, ably sums up the features of Islamic law – constitutional, criminal and personal – in the Moslem countries of the Middle East and the ways in which these are adapted to the needs of modern life.

WITH THE next two works on our list we enter the realm of highly – sometimes forbiddingly – specialized Islamic studies. And no wonder. *Islam in Asia* and *The USSR and the Muslim World* are both based on papers read at international conferences held under the auspices of Israeli academic institutions.

The first, which includes 22 weighty papers spread over two thick volumes, contains what is described as "a substantial part" of the studies presented in the spring of 1977 to a gathering whose subject of discussion was "Islam in South, Southeast and East Asia." The sponsor was the Harry Truman Research Institute for the Advancement of Peace.

As the title indicates, neither the Middle East nor Africa, nor Central Asia, is included, discussion being focused on what has come to be known as "peripheral Islam."

This part of the Islamic world, though it encompasses nearly two-thirds of the 750 million Moslems in the world today, is peripheral in more senses than one. And, although the papers presented may have been models of their kind (some of them really are), this is clearly not a book for the general reader, especially since the contributors follow no single method or approach or theme.

Less forbidding and slightly more topical though in no way less heavy-going is *The USSR and the Muslim World*, which its editor, Yaacov Ro'i, manages skilfully to make more palatable for the lay reader by supplying a short introduction and a very useful Afterword. His own contribution, "The Impact of the Islamic Fundamentalist Revival of the late 1970s on the Soviet View of Islam," is a comprehensive and painstaking piece of research and can prove useful to non-academics as well as to the student.

One of the more interesting general conclusions of the work is that Moslems in the Soviet Union are showing an increasing tendency to identify their national consciousness with Islam, "reflecting among others a disillusionment with Marxism-Leninism as irrelevant to them as an alternative, substitute belief system or conceptual framework and with the Soviet regime as an optimal or even desirable political system in their particular socio-political ecology."

The sponsor of the conference on the USSR and the Moslem world was the Russian and East European Research Centre at Tel Aviv University.

ISLAM: Legacy of the Past, Challenge of the Future by Don Peretz, Richard U. Moench, Safia K. Mohsen. New York, North River Press (distributed by Dodd, Mead & Co.). 134pp. No price stated.

ISLAM IN ASIA Volume I: South Asia, edited by Yohanan Friedmann. 289pp.; Volume II: Southeast and East Asia, edited by R. Israeli and A.H. Johns. Jerusalem, Magnes Press. 332pp. No price stated.

THE USSR AND THE MUSLIM WORLD, edited by Yaacov Ro'i. London, Allen & Unwin, 298pp. £25.

THE ARAB WORLD by William R. Polk. Cambridge, Mass. and London. 456 pp. £13.50.

Nissim Rejwan

George Sidney and Vera Gordon in "The Cohens and the Kellys" (1926). In "The Jew in the American Cinema" (Indiana University Press, $27.50) Patricia Erens identifies a surprising number of stereotypes including the Stern Patriarch, the Long-suffering Mother (who eventually became the Suffocating Mother), the Ugly Duckling Daughter and the Neurotic Son. In this brilliant survey, Erens traces them through eight decades, from the Silent Era when delicatessens furnished "a pickle, a glass of milk and an attack of indigestion" for 20 cents, through the Thirties, the heyday of the "melting pot" when Jews practically disappeared from the screen, to modern "ethnicity" with its self-criticism verging on anti-Semitism. Throughout the years, Erens observes, "what was lacking was the portrayal of the acculturated Jew... who spoke standard English and still observed the religion of his forefathers or at least felt an ethnic or philosophic connection." A.B.

Care giver

FIRST PUBLISHED in 1965 under the title *The United States and the Arab World*, and revised in 1969 and again in 1974, William R. Polk's book has a new title, and has been thoroughly revised and updated. As the author puts it, "To take what was originally a 1960's book and make it into a 1980's book is not merely a question of altering a few numbers but of recasting perceptions." And indeed the Arab world itself – that is, an Arab world living through the post-Camp David era – is a totally different place from what it was in the heyday of Nasserism and Pan-Arabism.

The reception the first edition of this book was given at the time provides a partial though typical example of this change in the Arab world. As Polk relates in a long and instructive preface, the book was severely criticized in Israel, but in Egypt was banned outright. "By some it was regarded as an exercise in pro-Arab sentimentalism, by others it was regarded as clever Zionist propaganda." Maybe I am guilty of wishful thinking, but it does seem to me that such a sad reaction to what is generally a balanced, extremely informative and fair-minded work is no longer typical in this part of the world.

I find the organization of material in this book neat and thoughtful, and the emphasis the author places on the cultural context in which Arab political affairs unfold equally laudable. After setting the stage in Part One, and "introducing the actors," Polk discusses four "legacies" from the Arab past – the code of honour, Islam as a religion and a social order, past glories, and living under alien rule in more recent times.

Part Three, which deals with the impact of the West, concludes the cultural part of the book. The remaining 300 pages or so deal with the development of the Arab states, Arab politics and economics, and the United States and the Arab world.

EGYPTIAN-ISRAELI peace efforts, the Camp David accords, and the peace treaty of 1979 are dealt with in the 20-page chapter on the Carter administration's Mideast policies. Polk describes the Camp David meetings as "perhaps the most remarkable diplomatic event of this century," and his analysis of the agreements is both instructive and insightful. Quoting some of the more problematic statements and assertions in the accords – especially those dealing with the framework for peace in the Middle East – he rightly says that these "obviously contain a thicket of modifying and contradictory clauses."

To illustrate this point he quotes a *Washington Post* editorial published nearly a year after the accords were signed, and in which the paper remarks on the interesting fact that at Camp David Israel had three lawyers, the United States had one (and *he* was out of the room for crucial hours), and Egypt had none.

This remarkable situation, according to the writer, is reflected in the outcome. "On key issues, Camp David policy offers Palestinian autonomy to the inhabitants' – not to the land. It defines the self-governing authority as an 'administrative council' without legislative or judicial powers. It offers the Palestinians not self-determination but simply the chance to participate in the determination of their own future. It makes no mention of Jerusalem. And so on." In short, "it is a Begin document to the letter, and this is why some months after the signing of the peace treaty, Anwar Sadat now appears to the spirit of Camp David;" it is why Carter and his diplomats, "realizing that Camp David restricts their current options – precisely as Israel planned – are squirming and trimming..."

The autonomy plan, in other words, was built on the structure of that proposed by Mr. Begin in December 1978. As Polk puts it, Carter and Sadat evidently paid no heed to the old British diplomatic maxim: "Never negotiate on the other fellow's draft." And yet Mr. Polk is not unfamiliar with the view that the real intent in Camp David was precisely this – to make the right noises on the Palestine issue while the really serious job of making peace between Israel and Egypt could be accomplished. In fact, he quotes Abba Eban's statement to that effect. "The harsh truth," Mr. Eban had written in *Foreign Affairs* "is that on the most crucial and complex issue – that of the Palestinians and the West Bank – the Camp David signatories did little more than postpone their confrontation by the kind of semantic dexterity that is quick to wear out." □

LOVE DESPITE HATE by Sarah Moskovitz. New York, Schocken. 245 pp. $17.95.

Dvora Waysman

THE TIME is August, 1945 and a plane has just disgorged a group of children, aged 3-11, rescued from German concentration camps. But they are not children in any sense except their lack of years. Sammy is the youngest. he knows no English, and repeats over and over just one sentence: *Bist du mein?* – Do you belong to me? They got to be known as the Lingfield children, after Lingfield House in Surrey, the family estate offered them as a shelter by an English peer.

The 24 Lingfield children were more than a social experiment. Eleanor Roosevelt sent them toys. Under the American Foster Parents' Plan, they received food and money. Anna Freud provided psychiatric supervision for their constant companion, Alice Goldberger. Was it enough for these war orphans? Goldberger could not be their mother, but this remarkable woman was the next-best thing – a "caregiver."

SARAH MOSKOVITZ, a family and child therapist, and a professor of educational psychology, clocked up 115,000 miles in pursuit of in-depth interviews with former participants in the Lingfield children's community. Her goal was to learn whether the shattered lives of these child victims of the Nazis could be restored by love and care.

The reader of *Love Despite Hate* feels for Sammy; for sturdy 8-year-old Eva who still wore the cross that protected her when the nuns hid her in a convent; for Julius who, at 9, had saved the lives of Shana and Esther and Lilliana and Alessandra by hiding them, and stealing crusts of bread for them, when the Auschwitz guards stormed through the camp on a final massacre.

Her interviews reveal that the burden of loss has never left them. Yet none has given up. There have been no suicides. Only one has been involved with drugs. Only one lives in a psychiatric hospital. Most are communally involved and able to feel for others. Their lives prove that emotional disability does not always follow early trauma. □

Obsolete tactics

HAS MILTON FRIEDMAN, the spiritual leader of the conservative economists, changed sides? Does publication of *The Tyranny of the Status Quo* signal public acknowledgement of the failures of capitalism and reaction, and an embrace of the true road to happiness through progressive socialism?

Alas! not yet. The Friedmans are still mounted on their ancient horses, waging battle against big government, high taxes, and the enemies of the free market. This time, evil is represented by those particular interests and bureaucrats maintained by government largesse at the expense of the general interest. Others sponge off the public through various forms of government regulation, which protect them from the realities of free market competition.

Once entrenched, special interests are particularly difficult to dislodge. Politicians who attempt to reduce the public payroll in some small way will alienate those whose jobs are threatened, but the net effect on reducing taxes will hardly be noticed. While the free market is regulated by the fear of bankruptcy and unemployment, government-owned operations have no such discipline to govern their operations. Once a government factory opens in a particular district, it may never be closed. The unemployed and their families constitute a voting block too large to be ignored. They will have tasted the joys of a government wage bracket, and will not relinquish it without a fight. Thus, the government never gets smaller, and no programmes, however obsolete, can be wound up. The "tyranny of the status quo" prevails.

IN THE 1980 U.S. presidential election, Milton and Rose Friedman were joined by a majority of American voters in electing Ronald Reagan to the White House. Reagan, unlike economists from Chicago, had real political power, and pledged to reduce taxes and cut government spending to the bone. All the useless "pointy headed" bureaucrats in Washington would be thrown out forthwith. Wasteful welfare programmes for the undeserving and lazy would be chopped without mercy, and the U.S. economy would be restored to health.

When Reagan entered office, he started down this road. Taxes were reduced, (although only those with the highest incomes saw significant changes), and welfare programmes were cut to the bone. Then the process suddenly stopped. The federal budget soared, and the deficit reached new peaks. By 1982, taxes were increased in order to lower the deficit. The process of deregulation was slowed also, and even reversed, as government again sought control over the free market. What happened to the crusade? Why were Milton and Rose Friedman left alone to face the enemy while the rest of the posse turned back?

Since Reagan had done his best, the enemy must be Congress, that bastion of special interests and lobbies. It was the House of Representatives, controlled by the Democratic party, which blocked an amendment to the U.S. Constitution which would have mandated a balanced budget. (Friedman does not acknowledge the particular political courage demonstrated by the Democratic leadership in opposing this highly popular and totally absurd measure.)

Others have pointed to the tremendous rise of the defence budget as the reason for record federal debts, and the accompanying high U.S. interest rates which are destroying the world's economy. While the Friedmans reject this thesis, the evidence they present is incomplete. By the time Reagan had chopped the federal budget, the only discretionary funds remaining were in the defence sector. (Entitlement programmes, such as Social Security and federal pensions, in which citizens have paid in amounts in return for future payments, are not discretionary. They cannot be cut without violating the contract on which the payments were based.)

The defence budget, it is true, had been reduced, in relative terms since 1968, but the large rises of the past four years have been unjustifiable, both in military and economic terms. The large programme such as the B-1 bomber, the MX missile, and the space-based laser anti-missile systems will do nothing to improve U.S. defences. Worse, they have boosted the 1984 defence budget to $300b. So as not to damage their case, the Friedmans' analysis stops in 1982, when, they claim, "only $210b. went to the military. The additional $90b. constitutes a major portion of the budget deficit.

HAVING DISPOSED, in their own fashion, of the high cost of weapons, the authors proceed to take on inflation, unemployment, crime, and education. Keynes, they remind us, warned that, "There is no subtler, no surer means of overturning the existing basis of society than to debauch the currency." It is unfortunate that Friedman failed to impart this and other bits of economic wisdom during his brief stint as an advisor to the Likud government in 1977. On the other hand, the holes in this analysis raises questions about the validity of the Friedman's entire thesis. Contrary to their claims, inflation is not an unmitigated disaster. American inflation during the 1970s, for example, lowered the real cost of Arab oil very significantly (much to the chagrin of the Saudis).

The chapters on education, regulation and government subsidies for ailing industries are equally predictable, and essentially reiterate the message of the Friedman's last book, *Free to Choose*. The decline of American education is attributed to the unchecked monopolies of the teachers' unions and government intervention. A voucher programme would foster competition, and allow parents to favour the best schools and teachers, while the poorer schools would be allowed to wither away. Similarly, an end to regulation, government subsidies and tariffs would remove the props from the weak industries, and allow only the strong to prosper. In a very simplistic and cursory chapter, the Friedmans argue that crime would diminish if drug sales were legalized. It would lower the price, and eliminate the need for theft to support expensive addictions. At the same time, if the government took the Friedmans' advice, it would stop interfering in all marginal activities, and revert to what government does best – fighting wars and crime.

It's difficult to avoid the feeling that something is wrong with these enticing arguments. Conservatives, by their very nature, tend to look on the past selectively, and to forget the failures and highlight the successes. The unimpeded capitalism which brought the West wealth and power was accompanied by child labour, rampant disease and exploitation. The Depression was the inevitable climax of unregulated speculation. For social and economic Darwinists, this too was necessary and for the good, but, for the millions who found themselves standing in breadlines waiting for the long-term benefits, the imperfections of the modern welfare state are, by far, the lesser of two evils. For all their sophistry, the Friedmans have not altered this difficult truth. □

From "Highgate Cemetery: Victorian Valhalla," introduced by Felix Barker, photographed by John Gay (John Murray, £7.50). Containing some of the most celebrated (Karl Marx) and often most eccentric funerary architecture in the world. Highgate is a maze of tombs and catacombs that has become a wild-life reserve in London itself. A.B.

TYRANNY OF THE STATUS QUO by Milton and Rose Friedman, London, Secker and Warburg. £8.50

Gerald M. Steinberg

Persistent theory

"BRIEFLY, the auteur theory came out of France, where a bunch of young, then would-be directors – Truffaut, Jean-Luc Godard, etc. – promulgated the notion that the director was the *author* of the film."

In *Adventures In The Screen Trade*, the screenwriter-novelist William Goldman (*Butch Cassidy and The Sundance Kid, Marathon Man, All The President's Men*) puts paid to a farcical notion. He writes: "I have never met another fellow technician, not a single cinematographer or producer or editor, who believes in the auteur theory. I haven't even met a *director* who believes it. Godard, in a recent interview, said that the whole thing was patent bullshit from the beginning, an idea devised by the then young cuffiers to draw some attention to themselves.

"Well, then, if it's so untrue, why is the idea still around? Answer: the media. Every time a piece of criticism or interview refers to a movie as 'Francis Coppola's *One From the Heart* or Martin Scorsese's *New York, New York*,' the auteur notion is prolonged. And I suspect it's going to be with us a while longer."

Goldman writes about the damaging effects the auteur theory had on the latter part of Alfred Hitchcock's career, and examines other well-regarded auteurs – Charles Chaplin and John Ford. In essence, Goldman says that the auteur theory denies approbation where it is due. "*Movies are a group endeavour.* Basically, there are seven of us who are crucial to a film, and we all seven have to be at our best if the movie's going to have a shot at quality. Listed alphabetically: the actor, the cameraman, the director, the editor, the producer, the production designer, the writer."

For further proof of the wholly collaborative nature of film, Goldman presents a short story he had written years before. We read the story, and then its screenplay version. After that, Goldman interviews a famous cinematographer, a director, an editor, about their work on Goldman's short story-turned screenplay. The results should leave no doubts in any reader's mind about the indispensability of each individual contribution.

WILLIAM GOLDMAN is an insecure man in an insecure profession. He writes about a recent film, *The Verdict*, as an example of the ephemeral nature of a writer's place in the cinematic hierarchy. He describes the lengthy time span and numerous permutations before *The Verdict*, a potential film, reached the stage of a "go project" (a film certain to be made). The horse-trading involved, as writers of distinct versions of the screen-play (an adaptation of a novel by Barry Reed), David Mamet, Jay Presson Allen, and Jim Bridges – who wrote three different versions.

Sidney Lumet and Mamet ended up as director and writer of *The Verdict*. Paul Newman starred. All three were nominated for Academy Awards (none of them won). David Mamet's place on the final team seems to have been a matter of luck.

William Goldman discusses how such horse-trading goes on during the pre-production of almost every major film. The money is very good: the chances of seeing your name up on the screen are fifty-fifty at best. Goldman says he did not write the final version of the screenplay for *All The President's Men* (and was devastated by his removal from the project). This is mighty interesting since he won an Oscar for the writing of that picture. □

ADVENTURES IN THE SCREEN TRADE by William Goldman. London, Macdonald. 418 pp. £9.95.

Richard Penniman

Promising

FACES OF PHILIP by Jessica Mitford. New York, Alfred A. Knopf. 175 pp. $14.95.

David Krivine

PHILIP TOYNBEE and I were at college together, but I never spoke to him. He was president of the Oxford Union, I a callow undergraduate. Once at dinner in hall he said "Pass me the salt." I haven't forgotten that heart-stopping moment.

The time was the late Thirties. Getting drunk was an intellectual thing to do, it proved something or other. Most undergraduates got over this exhibitionist practice after settling down in life. Toynbee didn't. After reading *Faces of Philip*, I can guess why.

It is hard to be the son of a great man, harder still to be the no-longer privileged descendant of highly-privileged ancestors. His father was Arnold Toynbee, his grandfather Gilbert Murray, both authors of classic works. His grandmother was a Howard, daughter of the Earl of Carlisle. Castle Howard, the palatial home featured in the TV series *Brideshead Revisited*, is where young Philip spent his holidays.

He had to match those standards, and couldn't quite. Hence, it would seem, his protracted adolescence, his perpetual drinking bouts accompanied in later years by spells of black depression. A picture appears on the back cover of the book. Toynbee in shorts is down on one knee playing toreador in the garden – with Jessica Mitford, author of the memoir, as the bull.

He is smiling, but his face is tragic. Behind the rictus on his features is a desperate sadness. He was successful, greatly so, by the standards of ordinary people. His novels were classified in the review columns as literary achievements. But they were not of the first rank.

That was plainly insufficient for Toynbee. He did not have a title either; nor did he have money. His celebrated father made a fortune out of writing, yet Philip inherited nothing. Arnold traded in all his present and future earnings to the Oxford University Press in exchange for a guaranteed annual income.

THE AUTHOR is one of the six Mitford girls. Sister Diana married Sir Oswald Mosley, sister Unity was infatuated with Hitler, sister Deborah was wedded to the Duke of Devonshire. Jessica became a communist, and so did Toynbee.

The communism wore off, but not the comradeships. Jessica wrote this booklet as a tribute to her oldest friend. He was loved by those who knew him. An anecdote illustrates the generation gap within his family. When Philip was 15 years old, a German boy came to stay on an exchange scheme. Philip was to return the visit.

But he could not bear his young guest. Suddenly "Kurt or Horst or whatever his name was" took off for Germany without explanation. There turned out to be a reason. Philip had told the boy that the Toynbees were Jewish.

His mother Rosalind (whites Mitford) "was livid at the very idea that he had uttered this baseless and supremely insulting lie about his family." Those words reveal part of Philip's plight. He was so much a better person than his forebears. □

هكذا من الأصل

Giving the lads a hand

When the National League football team Maccabi Netanya registered a string of inspired victories recently, a new favourite of the fans emerged – the Netanya Chief Rabbi.

Chief Rabbi Israel Lau had been proaching an end to the Israeli tradition of playing league games on Saturday afternoons, suggesting Fridays as an alternative that would allow religious residents to celebrate Shabbat in peace. After five years of resisting, team management finally relented, permitting Friday games as an experiment. On the first Friday, Netanya won 6-0, the league's biggest win of the season. Another big victory followed, attendance shot up dramatically, and the Sabbath peace and quiet returned to Netanya.

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Lawful and deadly

IF YOU and your awful lawful wedded spouse have become, as Nina Bawden's heroine puts it, no more than "furniture in each other's lives, ' you are in a bind. And if that deadly bond is pulled all the tighter by the demands of a hardwon status, the preaching of a clinging mother, the insistence on duty to husband and children touted by high-minded maiden aunts, and the inertia and loss of confidence brought on by approaching middle age, then desperate remedies may well seem the only escape.

This is the situation of Elizabeth and Richard, twenty years on into their shot-gun marriage. Gone is the romance, the rebellion against both convention and the expectations of radical, feminist aunts Kit and Lilian – two superbly drawn tragi-comic figures who serve Elizabeth as both yardstick and fierce warning.

Richard, climbing the establishment ladder from teacher to educational pundit, has steadily cramped his wife's socialist activism – the Suez crisis has them glowering at each other over the breakfast table from behind newspapers of widely differing political stripe. Elizabeth, for her part, making heavy weather of being the little woman, still cannot navigate her way out of the straits of suburban life. A brief, unconsummated affair and forays into local politics all produce nothing more constructive than guilt. Richard, cherishing his mother's dictum that a woman's place is where she herself was put, firmly in the home, and that appeal against this Divine order is quite out of order, finds it easier to escape the irritability and boredom of married life. Intellectual parties, paraded at first as a duty, soon become the venue for his well-concealed alliance with Flora, a glamorous sociologist of television talk-show fame. Elizabeth unconsciously aids and abets him in his affair, boycotting the parties whose brittle, radical chic merely underlines her own failure to live up to her ambitions.

Bawden tells the couple's story in a series of flashbacks cunningly woven into the fabric of a Moroccan vacation which throws them together with Flora and with the pathetic yet admirable Hobbses, an elderly, seemingly unsophisticated pair whose long married life, with its harmonies, loyalties and firmly reined-in tensions, is the mirror image of Richard and Elizabeth's. The torrid atmosphere of Morocco becomes palpable as Bawden skilfully builds the tension that pulls her characters apart and finally together in an ironic and typically ambiguous shock ending.

The only way out of the bind, Bawden suggests, is to accept it, more or less charitably, as Richard and Elizabeth finally do. "This happened to me. That's all you can ever say," Elizabeth decides.

ACCEPTANCE is also the message of Caroline Blackwood's haunting, terrifying book. J, an artist cynically abandoned by her successful international lawyer husband Arnold, writes letter after letter in her head, addressed to no one, for no one cares. No one cares for her, marooned in a plushy New York penthouse. No one cares, above all, for Renata, who J believes is Arnold's daughter by a former marriage.

Looking after this fat, silent, slobby teenager, whose only activity is watching television and making instant-mix cakes, which she then consumes in solitude, is the price J must pay for living in Arnold's apartment. Raging powerlessly against her fate, J is hemmed in by her own baby-daughter and a French au pair girl, who also writes letters, but to people who obviously do care.

Arnold has gambled only too successfully both on J's longing for status and on her innate kindness. For the first half of the book, J argues her case against Arnold, against herself, and against feminists of both stripes – those who urge her to assert her independence by expelling Renata, even if this means losing her comfortable life, and those who would have her take the man for all he's got. Then in a climax of horror, when J has finally argued herself into the former option, Renata's own awful story is forced out – her illegitimacy, her mother's gradual descent into raving madness, her clinging to Arnold, and – surprisingly – his own loyalty and response to the child.

J's dilemma is solved. She will, she decides, rub along with this pathetic, desperate teenager and wean her from anomie. But it is too late. Renata, in a final, gallant gesture disappears, to become, presumably, merely an entry in the New York police files. Too late, J realizes that Renata's instant cakes, and the instant fathers she has made of every television hero, have themselves been a kind of bravery, "a making the very best of the very little that comes." All that remains for J to do is to ask herself, in her final letter, whether more sympathy would have helped.

JANE GARDAM is an accomwide-ranging short-story writer who moves effortlessly from irony to pathos, from wild humour to horror. Above all, she is concerned with the subtleties of human relationships, with all their deceptions, concealments, and self-delusions, and with the freedom and fulfilment to be found in the most unlikely contacts. She is a master of atmosphere, whether it is the seeming tranquillity of an English village, where strange events belie appearances and stir passions, or the hotel-room solitude of men marooned by their work far from home, and she is as skilled in penetrating the world of the aged as she is in understanding the very young. Thus, in "The Kiss of Life," kleptomaniac Edna finds warmth and acceptance with respectable Muriel and is, in the end, responsible for bringing romance into her life. Convalescing after a miscarriage and knowing that now she will never have a child, Evelyn, in "An Unknown Child," seeks distraction in Italy where she and husband Nick skirt the painful subject of their childlessness, each deceiving the other and hiding emotion until a chance encounter with a much-despised family of fellow guests provides husband and wife with a sudden gut-wrenching understanding of their own situation and brings the relief of long-suppressed tears. There are eleven stories in this collection, and only one, strangely the title story, is less than good. Full of surprises and rewards, Gardam's stories both illumine and hint at varieties of life and experience lying just below the surface which she so artfully and sympathetically peels away.

FAR LESS illuminating is Bette Pesetsky's black comedy. Ghost-writer May Aldo's latest cuckoo's egg has hatched out to be a Nobel Prize winner. May, long content to write, take the cash and run, suddenly sees vistas of money and glory everlasting. And why not, for in every one of her ghost-productions, whether fiction, biography, management treatise, or philosophy, she has written endlessly of her own family – her mad revolutionary mother, her aunt Giselle and her uncle Trasker. But Quayle, the creepy, sanctimonious "author" of the appropriately named prize-winning *Eine Leerstelle* (An Empty Place), will have none of May's scheme for sharing the goodies.

Pesetsky chronicles May's inept attempts at blackmail, while in and out flash kaleidoscopic images of her past and messy present. There are some funny moments, the best being Quayle's reading of his "works" to an enraptured audience among whom May is devastated to find her own teenage daughter. But the joke wears thin and the staccato style irritates, so that when Quayle threatens murder, and May, embattled in her apartment, decides to let him in with a muttered "What the hell," the reader will probably echo her sentiments, for who cares about them all anyway. □

A WOMAN OF MY AGE by Nina Bawden. London, Sphere. 174 pp. £2.50.
THE STEPDAUGHTER by Caroline Blackwood. London, Penguin Books. 110 pp. £3.25.
THE PANGS OF LOVE and other stories by Jane Gardam. London, Abacus. 156 pp. £3.25.
AUTHOR FROM A SAVAGE PEOPLE by Bette Pesetsky. London, Pavanne. 189 pp. £2.95.

Dvorah Getzler

Legal eagle

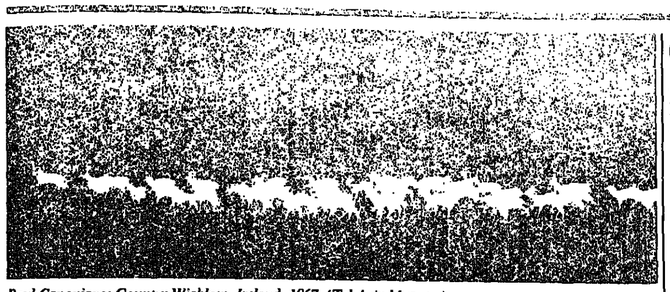
THE PAPER CHASE by John Jay Osborne Jr. New York, Warner. 219 pp. $2.95.

Philip Gillon

GENERALLY, we read a book before we see the movie based on it, and so approach the film with considerable suspicion. In the case of the present book, I saw the excellent television series before I read the paperback, and wondered what the experience would be like.

It proved a failure. The central figure in both TV series and book is a teacher at the Harvard Law School, obsessed by the nobility of the law of contract, and idolized by Hart, the engaging young country bumpkin who has somehow made it to Harvard. On television the professor is tough, and uses his sardonic tongue to flay the weak, but he is such a "character," such a lovable old codger, beneath the irascibility, that we forgive him.

In the book, he emerges as a sadistic prig, the kind of bully who should never have the power conferred on him by his pedagogue's robe. Hart is an oaf to be taken in by such a man; our sympathies are with the weakling in the class who doesn't make it, and with the prof's daughter, who enjoys cocking a snoot at the old man by making love to Hart in the old man's study, while smoking his favourite cigars. We do not even emerge with a love for the sanctity of contracts. □



Paul Caponigro: Country Wicklow, Ireland, 1967, (Tel Aviv Museum).

In search of an image

Gil Goldfine

"Photography is a medium, a language, through which I might come to experience directly, live more closely with, the interaction between myself and nature."

THIS PERSONAL view belongs to **Paul Caponigro**, the contemporary American photographer who, at 53, has achieved a significant position. Why Caponigro has earned this reputation is evident from "The Wise Silence," a superb, often breathtaking retrospective exhibit of 100 black and white prints spanning three decades, 1952-1982 (organized and sponsored by the International Museum of Photography at George Eastman House in Rochester, New York).

Caponigro, (b. Boston 1932), had parents who instilled in him a love for music and the spiritual values it could provide: he was an introspective young man who preferred the New England countryside to the pressures of city life. His deep appreciation of music and a clearly stated need for the stillness of nature are the two major factors that have provided him with the philosophical base and the emotional inspiration to create distinguished photographic images.

After working with Minor White (at the George Eastman House and on a trip across the U.S. during the late 1950s) Caponigro rejected the intellectual underpinnings of his mentor and sought a visual language of his own, trying to "understand where images come from." Although photography is dependent on earthly forms, Caponigro realized that inspiration derived via a continual working habit would manifest itself in unique "spiritual" images, thereby negating the classical approach of seeking external visual references from traditional forms in nature and life.

Looking at his prints, one is dazzled by the easy flow of incredible landscapes, both intimate and monumental, the incisive character of good design and the power of even the most subtle image. Caponigro sees the reality in his photos as an emotional flange to his own being, a true extension of his inner life force, touched by the eye through the lens.

Paul Caponigro: photograph, Brewster, New York, 1963 (Tel Aviv Museum).

Rushing water, beds of flowers, a Buddhist shrine, an Irish megalith or a favourite New England wood all pronounce Caponigro's oneness with nature. From these works emanates a feeling that the image was born from an interaction between photographer and the reality and not from a planned manipulation of form and light for the purpose of creating more "effective" pictures.

Early on in his career Caponigro adopted this belief that a photographer must make contact with properties that exist beyond the formal or frontal qualities of the object. Caponigro writes: "Of all my photographs, the ones that have the most meaning for me are those I was moved to make from a certain vantage point, at a certain moment and no other, and for which I did not draw on my abilities to fabricate a picture, composition-wise or otherwise. You might say I was taken in."

It is this conviction and belief in his sensitive response to his environment that makes Caponigro an important photographer (Tel Aviv Museum, King Saul Blvd., Tel Aviv).

Changing direction

Edith Varga-Biro

PAINTERS Batia Grossbard and Tova Berlinski, both now showing in Haifa, have both of late adopted quite different, even opposing ways of expressing themselves, and this after winning laurels with their own distinct manner.

Batia Grossbard, 1971 Struck Prize-winner from Haifa, has been known for her pencil drawings of mountain landscapes made up of tightly-knitted, interlaced lines. Today, her manner is free, abstract, brightly colored and dynamic. One even wishes she would reverse to more concentrated works.

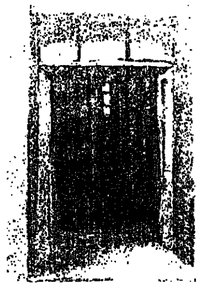
The break occurred in the later 70's, when she switched to watercolors combined with pastel drawing, mainly in sunny cadmium yellows and vermilions. Her now completely abstract pictures evolved, from flat surfaces with strongly repressed inner movement, to broken up, heavy, amorphous stains surrounded by dazzlingly rotating nebulae of small, multicolored splashes, interwoven with pastel lines.

Two such large pictures, from 1980, can still be seen in the present show. Since then, the frenzy slowly subsided, giving way at first to swirling, then calmer but spirited calligraphic brushstrokes of varied thickness, standing out on the fine wood-filire paper she uses. An exceptionally cheerful and lively show. (Artists House, Haifa). Till Feb. 21.

Jerusalemite **Tova Berlinski**, once known for her bouyant colors and abstract style, has, since 1973, become subdued and figurative. She proudly tells how Yosi Bergner used to call her *de wilde hayye* (probably meant as a compliment, a translation of *Fauve...*)

After the Yom Kippur war, her whole outlook – and with it her painting – changed. With her natural flair for dramatic composition, she can easily take up any subject.

Some recent pictures are kept emotionally neutral, among them "The Postbox" (1984), in a near-geometrical arrangement and warm colors highlighted by Indian yellows; and the "Village", in two separate colour variations, achieving, with even simpler means, a solid structure.



Tova Berlinski: "The Gate of the House That Was," oils (Beit Abba Khoushy Gallery, Haifa).

But Berlinsky also knows how to convey gripping emotions, using tonal and compositional contrasts, as in the "Gate of the House That Was" (from her birthplace, the townlet of Auschwitz, which she left early.) Here a huge black pit-like rectangle yawns, its frame and the doorpanels painted in warm Israeli colors, giving the feeling that they can be closed at will.

The exhibition contains quite a number of misses, notably where she mixes bright red and blues into her low-tone landscapes. Figure painting also poses unresolved problems of anatomy.

Nonetheless, in all the media shown, there are works of real expressive power: large, single figures in reductive style, like "The Widow", a stark indigo patch standing out among her low-intensity hues in oils; the tragic "Judean Hills" in the darkest possible harmony, in pastels; a watercolor landscape with trees, or the charcoal-like lithos, hidden in a portfolio. (Beit Abba Khoushy Gallery, Haifa). Till Feb. 20.

New art books

Meir Ronnen

THE MOST informative and entertaining book to come my way in recent years is **A Human Comedy-Physiognomy and Caricature in 19th Century Paris** by Judith Wechsler (Thames and Hudson, 208pp., £18.50). The author, an American lecturer in art history and a maker of TV films on art, was once a performing mime (fired by the film classic *Les Enfants du Paradis* and who wasn't?) and she thus brings a special understanding to her deep and astonishingly wide-ranging study of gesture in the theatre and the satirical press of the period. Among her parade of giants are the immortal Jean-Baptiste Deburau, Daumier, Travies, Grandville, Maurice Sand of the literary puppet theatre and many others. In an age when physiognomy was held to be the key to the discernment of character, both Deburau's dead-pan pierrot and Sand's rough hewn marionettes were triumphs of expression conveyed by gesture and lighting (as in Japan's Noh Theatre, where neutral masks are made to convey expression). Apart from the 161 absolutely delightful illustrations, this brilliant book is a mine of social information about the period. Highly recommended.

Music in Stone-Great Sculpture Gardens of the World by Sidney Lawrence and George Foy, with an historical introduction by Elissabeth B. McDougall (a Train/Branca book, distributed by Harper and Row, 207pp., $39.90) begins with ancient Egypt, then Renaissance Italy and neo-classic gems in France and Britain, as well as showing the world's major outdoor collections of modern art (including the Billy Rose Art Garden at the Israel Museum). Lawrence, an artist and the Public Affairs Officer of the Hirshhorn Museum in Washington, takes the reader on the tour of the modern collections (including Henry Moore's private one at Much Hadham) as well as museum gardens; while Foy deals with "aristocratic" gardens of famous villas and estates as well as ancient sculpture sites, from Easter Island to Stonehenge. This extraordinarily comprehensive coverage is regrettably somewhat marred by the uneven colour reproduction and bold face typography. Nevertheless, this book, which rightly opens and closes with the supremely serene rock garden at the Ryoanji in Kyoto, is a unique first, a guide for both armchair and actual travellers.

Grandville: "Heads of Men and Animals Compared," 1843 (from "A Human Comedy").

The Orientalists: Delacroix to Matisse – European Painters in North Africa and the Near East, edited and partly written by Mary Anne Stevens (Royal Academy of Arts, London, in conjunction with Weidenfield & Nicolson, 256pp., no price stated) is the splendid book-cum-catalogue of last year's rich exhibition of low art and romantic kitsch at its very best. Stevens sums up the West's encounter with the Islamic world between 1798-1914, pointing up how the exhibition traced the shift from Romanticism to Realism, then to Impressionism and Modernism, via Delacroix, Holman Hunt, Edward Lear, Lewis and Gerome, to Renoir, Brangwyn (anyone remember this minor English painter, once a major figure?) and Matisse. The exotic east of Holy Sites, desert caravans, harems, baths, odalisques (a fashion started by Ingres) and just plain belly-dancers, was a male oriented world freed of western conventions and thus all very enticing; even the weather was better.

Apart from the various essays (and copious notes to each work) about how all this cut across the mainstream of art history, this is a wondrous picture book (in good colour on good paper) filled with bazaars and bashi-buzouks, whirling dervishes, harem guards and luscious ladies in Moorish baths. There are very many pictures of Jewish interest, from a Moroccan Jewish wedding to a Turkish-Jewish beauty and many views and corners of Jerusalem. A wonderful cavalcade and also available in paperback. □

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The poor man's mirth

TELEREVIEW / Philip Gillon

MY FATHER used to quote on appropriate occasions an old Russian proverb, "The poor man laughs in the face of the robber." I found myself chuckling happily when I saw the shots of the burglary at the Bank Hapoalim branch in King George Street, and heard that the burglars had thrown dollars, marks, francs and jewels around like confetti.

I felt a certain amount of resentment on behalf of the rejected currencies and precious stones. Why the discrimination? Were their denominations too low to be worthy of these aristocratic burglars?

Afterwards, when we saw some shots of the simple people who had lost their savings through the burglary, hardly the rich capitalists and black marketeers I imagined them to be, my conscience, ever vigilant to flay me, gave me a very rough time for laughing at other people's miseries.

My defence - although I know that no defence ever works against my implacable conscience - is that I have been conditioned by several thrillers to react in a certain way to the theft of the contents of safe-deposit boxes. These films always put me on the side of the burglars. They cut electric cables, telephone lines and alarm wires, and duplicated what we see in such thrillers. The only variation I found was that the Jerusalem burglary was rather clumsy and feeble - normally, the villains tunnel a vast distance to get into the vault; here they merely cut an iron bar.

So my conditioned reflex from all the films I had seen made me laugh. My amusement was intensified as I imagined the scene when the burglars succeeded in opening the boxes, and started to throw banknotes, jewels, stocks, shares, bonds and securities into the air, while they hugged and kissed each other. Maybe one of them produced a bottle of champagne. The only difference from the usual film script is that nothing went wrong, no police cars came roaring up King George Street, sirens screaming, to interrupt the jollification.

Some stuffed shirts are likely to raise a hue and cry against such thrillers, claiming that they teach villains new techniques. At one stage, we were told that the MO (*modus operandi*) was an alien one, never used before in Israel. But surely, if villains can learn from thrillers, so can police, bankers, insurance companies, burglar-alarm installers and depositors.

ONE OBVIOUS conclusion that may be reached by the black marketeers is that they should not rely on the deposit boxes of the banks, but should return to the safety of the mattress, which they used in the good old days, when they were building up their fortunes and had not gone all sophisticated and pretentious, turning to new-fangled safe-deposit boxes in banks.

Going to the bank certainly made life easy for the burglars by concentrating so much loot in one place. If the banknotes and valuables had been scattered in hundreds of homes, the villains would have had to work hard to eke out their dishonest livelihood.

Mark Twain's Pudd'nhead Wilson questioned the wisdom of the old saw, "Do not put all your eggs in one basket." He claimed that it was better to "Put all your eggs in one basket – but watch that basket."

On the other hand, there was that true princess who could not sleep on top of a hundred mattresses, if there was a pea under the bottom one. (I think that a person of lowly quality might find it hard to sleep on a hundred mattresses, even without the pea, but that is irrelevant.) It may be argued that a person with dollars and diamonds under the mattress must sleep very poorly.

So, mattress versus safe-deposit box – it is a very difficult problem to resolve. I leave the search for a solution to those who have secret hoards of greenbacks and pearls.

Buma Shavit produced a typically original suggestion. He drew a distinction between black dollars and white dollars, rather like some Israeli restaurateurs who distinguish between black steaks and white steaks, and contended that the law was an ass because it forced the innocent citizenry to hide their white dollars and traveller's cheques.

He suggested that these should be deposited openly with the bank, and should even carry interest. This would have the effect of giving the Ministry of Finance hundreds of millions of dollars to add to the depleted national currency kitty.

It seems to be an excellent idea, with which I for one will comply immediately! I get hold of some white or black dollars, and/or diamonds, and the law is changed.

THE PRESENTATION of our economic woes due to the dollar drain was achieved with admirable clarity by Mabat on Sunday night.

They first gave us a short lesson in geography, placing 151,000 bills on a map, and telling us that, if the banknotes printed in Israel in January were placed end to end, they would stretch half way round the globe. A frightening thought. Of course, the danger with this presentation is that the minister of finance may conclude that, if he prints notes that are smaller in size or in larger denominations, he will have solved the problem, because he would only get to Gibraltar.

Then they showed us depressing columns of dollars that revealed starkly how our reserves are taking a beating. Finally, Professor Eytan Sheshinski, an economist from the Hebrew University, gave us an incisive analysis of the foreign currency problem. He warned us that foreign travel and consumer "luxuries" used up only 10 per cent of our foreign currency – 90 per cent was allocated to the purchase of raw materials for production. Cutting this kind of import might have dangerous consequences.

As compared to the calm stoicism of Sunday's Mabat, warning us that dollar-saving measures were likely to be introduced and to cause us certain hardships, Monday night's Mabat, after the decisions were taken, was shrill and hysterical, calculated to spread fear and despondency. We were given the impression that the government was acting hastily and irrationally, and that we would have to skip lively to evade the consequences of their rash decisions. Why the newscasters should have changed their tone so sharply I could not fathom.

Science Minister Gideon Patt and former finance minister Yigal Cohen-Orgad were particularly incensed by the new measures. If Patt has to pay travel tax he will certainly be hard hit, but surely ministers are exempt?

For some reason, both men, normally handsome, were filmed from angles that made their faces seem fat and frog-like, reminiscent of old caricatures of capitalists in left-wing papers. Unless they have been stricken with mumps or are bloated with grief about the new measures, such shots are unkind and unfair.

THE TROUBLE with the news this week was that I was left up in the air, unsure what I, as a patriotic Israeli, must do to help save the country from its dollar-drained plight.

It seems that it is my duty to cut down on trips abroad. Since I find modern travel to be really modern travail – by the time I have packed an infinitesimal but immensely heavy suitcase, got to the airport hours early, been searched, got repacked, crammed myself into a flying sardine-tin and eaten airplane muck, I feel like Dante going into the Inferno – I am prepared to make this supreme sacrifice of travelling less.

But cutting down on travel to the old country may not be so easy for new immigrants from the West, who need such trips to reduce the bruising of the soul that goes with immigration.

That everybody except me has found absorption into Israel almost unbearable became abundantly clear from several programmes on the subject. Both Ashkenazis and Sephardis have discovered that the process of being "Israelized" is as painful as some of the the transformations we see in science-fiction films on Jordan. (Israel is very poor in this regard, having nothing apart from *Wonderwoman*.)

Yaron London, in his new *Quotation Mark* programme, produced several authors who had written angry novels about the pangs suffered by Jews coming to their beloved Zion. Getting down from the plane, the immigrant falls to his knees and kisses his Motherland's tarmac face, only to get in response a sharp uppercut to the jaw.

Sammy Michael described what happened to his father, a leader of Bagdadi Jewry. While his breast was still heaving with emotion over the thought that he had reached home at last, he was sprayed with DDT, a traumatic experience indeed. Somebody commented that the same thing happened to homecomers from Europe. Ah, said Michael, in no way put out, the Europeans had been through World War II and the camps, so they were used to that kind of treatment.

I think it is high time that Ashkenazis challenged the Sephardi monopoly of suffering from the pangs of absorption. Ashkenazis were treated every bit as badly, with as little respect for their feelings and cultural heritage.

THIS BECAME abundantly clear on *This is the Hour*. Matti Golan, substituting for Ram Evron, who has flu, played host to two American women who had been through the hell of Beit Brodetsky, the absorption centre in Ramat Aviv.

One of them was born in Israel, but had lived in the U.S. since she was seven. The other was born in America. Their description of their arrival and stay at Beit Brodetsky made the place seem rather like a camp in the Gulag Archipelago.

Their complaints seemed to me to be very valid, as was their exasperation at the attitude, "When I came here, I lived in a tent." One of them made a very good point when she said that "they" seemed to assume that the immigrant has to prove herself worthy of becoming an Israeli. So-called "primitive" people have initiation ceremonies for their young men, who have to survive several trials of valour: perhaps the absorption centres are modelled on these.

Golan, much more relaxed than he has hitherto been when substituting for Evron, handled the two women with admirable tact and sympathy.

On the same programme, Joseph Mendelowitz and Professor David Rosenhan were excellent, the one describing 11 years in Siberia, the other what it felt like to be a sane patient in a mental hospital.

I HAVE grown very attached to Bergerac, the Jersey sergeant, but I must say that he behaved like an idiot this week. If he had acted on the three clues he had – the white Mercedes, the heavy bracelet and the footprint in his own concrete doorstep – he could have arrested the villain, thereby saving his life and sparing some decent people a trial.

The island providing the background looks so wonderful that I am tempted to be unpatriotic and to endure one more trip. The temptation is all the greater when I think that I will have to seek accommodation through the Jersey Travel Bureau, where I may catch a glimpse of Bergerac's adorable Francine.

The nature of things

D'vora Ben Shaul

RAINY DAYS are usually not bird-watching days, and a wise old bird should get in out of the wet. But the six-year-old girl wouldn't stop asking "Where do all the birds go in the rain? Do they get wet? Are they cold?" And on and on until I finally suggested that we go outside and see. Well protected by raincoats and boots, we braved the downpour and started looking to see where the birds go.

The first ones we spotted were under the ledge of the tiled roof of a nearby house: three sparrows, looking dry and comfortable. They were preening their feathers and seemed to have no cares at all.

From there we went into an area between the buildings where there are a lot of trees and shrubs, and in the branches of an oversize oleander bush was a blackbird which didn't look all that happy and was a bit wet, but had its feathers all puffed up against the cold.

We thought that was the only bird around until we spied a robin in the crotch of a pine tree, dry and cheerful and, I imagine, anticipating the earthworms all this moisture will bring to the surface.

And then, behind another building, on a well-sheltered ledge was a palm dove, and not far away some more sparrows. We also saw two more blackbirds, but they were on the ground under a hedge and they hopped away when we approached. My little companion was worried that we'd frightened them and now they would get wet; but I assured her that there were plenty of hedges and they'd surely find a new shelter.

Although I couldn't prove it, she took my word for it that a lot of attics in the area were sheltering owls and even more doves, and that a bird really needs only a little bit of shelter to keep it happy. I also explained about how birds have a very high body temperature and this helps them in the cold weather. By comparing them to her down-filled quilt, I even got the idea of insulation across to her.

But the thing that made it all worthwhile was a grey raven sitting on the branch of a leafless Judas tree, head under wing and feathers all smooth, while the water poured off it as it does off the proverbial duck's back. It might be raining, but the raven wasn't bothered about it at all.

And neither were the two wagtails we saw prancing around a puddle in front of the supermarket that was closed for the afternoon siesta. The little tails that give them their name bobbed merrily as they circled the water.

The little girl went home happy, to dry out and have a nap. She mumbled her way to bed with something about how Nature fixes everything for everybody, but she was still asking dreamily where the bulbuls go. □

A second look

MARKETING WITH MARTHA

READERS sometimes complain that I write about a problem once, and then move forward to other subjects with nary a look back. To solve problems, you have to keep nagging, they remind me.

My general attitude is that a journalist's job is to present the issues. Crusading belongs to the consumer organizations or the individual consumer with a bee in his bonnet.

However, I'm willing to make an exception when it comes to the recycling of waste materials because I myself am a certifiable nut on the subject. I am constitutionally unable to throw away anything for which someone might have a possible use.

Just over a year ago, I wrote a series of articles on the subject of recycling in Israel. At that time, there was a trial collection of glass in Tel Aviv. I am sorry to report that it has ceased. The small company which was collecting glass to sell to Phoenicia for recycling has gone out of business. Phoenicia, the country's sole glass manufacturer, tells me the basic idea of collecting waste household glass is a sound one because it reduces the need for soda ash, the one component of glass-making which must be imported.

Phoenicia is accordingly negotiating for a new collector of waste glass. Meanwhile, there is virtually nothing for people to do with their empty bottles but throw them out. Fewer and fewer manufacturers take back used containers for refilling.

Dr. Uri Marinov, head of the environmental protection department in the Ministry of Interior, believes the Tel Aviv experiment was improperly handled. The company installed collecting bins in the courtyards of residential buildings, whereas the common method is to have central "bottle banks" at neighbourhood shopping centres, which is more economical, if less convenient for the citizen.

There is some reference to non-returnable drink containers in the 1984 law for environmental clean-up, but it doesn't require recycling of them. It merely imposes a levy on the manufacturers of one-way containers, whether bottles or cans. The levy, still to be decided, along with fines from other environmental pollution offences, will go into a special fund for education in environmental cleanliness, clean-up campaigns, etc. Only if there is sufficient money in the fund may some of it go towards establishing facilities for collecting and recycling empty containers, says Dr. Marinov.

A Phoenicia spokesman told me his company was reluctant to pay twice – once into the fund, which is, in effect, a fine for making one-way bottles, and then again to collect throwaways for recycling.

The problem, of course, is that the environmental cleanliness law is concerned with just that – keeping the environment clean. Its sponsors were not particularly concerned with the economic ramifications of throw-away containers.

IN HAIFA, the new consumer committee of the Association of Americans and Canadians (AACI) has gotten into the glass recycling picture. With the encouragement of Amnir, the waste-paper collection company which wants to branch out into glass collection, AACI representatives will be going around to hotels and wedding halls on the Carmel, asking them to set aside their empty bottles for weekly collection by Amnir.

Amnir is a subsidiary of the Israel Paper Mills at Hadera, and its main business is still paper collection. I asked its deputy director general, Dario Navarra, last week why it does not appeal more vigorously to the public, perhaps through TV service ads, to save their waste paper for recycling.

My building in Tel Aviv, for instance, has a green burlap Amnir sack for paper collection conveniently located next to the garbage bins. Yet my household is practically the only one in the building – which includes offices and shops – which actually puts any and every kind of waste paper and cardboard that can be recycled into the sack.

Navarra's reply was that Amnir would like more publicity, but it costs too much – $4,000 for a single TV spot – to present a service announcement on television. Amnir collects the household paper for free, and has to divide the proceeds with the Soldiers' Welfare Association, which traditionally benefits from all paper collection bins in the country. There are almost endless potential uses for recycled waste paper, including lining material for chicken-coop floors, replacing imported sawdust, and wrapping material for flower exports.

I asked Navarra why, for instance, citizens were not required to bring in old telephone directories to the post office when they collect new ones. Once he had told me that the type of glue used made them unsuitable for recycling, but while this problem has been corrected, he says, Golden Pages, which now produces our phone books, is a private company interested in as wide a free distribution as possible – and is unwilling to impose conditions, such as the return of an old directory in exchange for the new one.

The country's urban and rural population has a paper collection bin easily accessible, and, according to Navarra, in terms of *household* paper collection, mainly newspapers, Israel has one of the best records in the world, perhaps even the best.

Not so, however, when industrial and commercial waste is included. Israel today collects about 26 per cent of its total paper consumption for recycling. The highest rate in the world is 65 per cent in Hong Kong, and the European average is about 35 per cent, with Holland the highest at 44 per cent and France and Belgium lowest, at about 30 per cent each.

ONE AREA in which we fall down dismally here is in the field of cardboard cartons. Old cartons are essential for the manufacture of the fluting in new cartons, and our paper-box manufacturers, Cargal, are hard pressed for enough raw material for fluting. This is why we were subjected to those horrific pictures on television recently showing imported waste cartons being unloaded in Haifa port, while the nearby municipal garbage dump was full of them.

Dr. Marinov at the Ministry of Interior called this a scandal, and told me the government should ban the import of used cartons. This would virtually enforce local collection, especially if there were a companion ban on the import of new, finished cartons.

Amnir itself employs labourers to "rescue" usable cartons from the city dumps for recycling, but this is only a partial answer. The logical thing would be to place huge bins near supermarkets and other shopping and commercial centres, for the easy disposal of empties by large enterprises which use them the most.

A fly in the ointment is that it is not economically viable for Amnir to collect cartons for free, unlike newspapers, etc., which are worthwhile hauling away at no charge. And commercial enterprises obviously have no incentive to pay Amnir so long as the municipalities are hauling away all their trash for free – in return for paying city taxes.

A few municipalities; among them Petah Tikva, do charge large customers for garbage removal – and then Amnir can come and offer a cheaper price for carton haulage. Or it can buy the collected carton waste from the municpality.

Haifa, I'm told, actually has a by-law dating from Mandate days requiring the separation of paper waste from other garbage – but it is not being enforced. Amnir – and I – would like to see the government require all municipalities to enact – and enforce – a similar by-law.

There are two other areas in which we have fallen down on paper collection. One is the waste from the many small printing presses around the country – although large plants, such as *The Jerusalem Post*, do sell waste paper to Amnir. The other is office waste. Most offices say they cannot be bothered to separate their large amount of paper waste from the small amount of organic waste. This is a shame, particularly in offices using large amounts of computer paper, which is excellent for recycling.

Small shops pose a problem, too. In Dario Navarra's native Milan, he reports, private entrepreneurs ride around the city on motor-scooters, collecting flattened paper cartons from shopkeepers. Here it would not pay because of the greater cost of running and maintaining a vehicle. Amnir itself tried one day driving a truck around Tel Aviv collecting cartons from shopkeepers. Its total haul was 500kg. which Navarra terms "peanuts."

ALL OF US have other recyclable waste around the house, often without even knowing it. The quantities may be too small to make sense commercially, but two recycling firms in Mishor Adumim near Jerusalem, both run by English-speaking immigrants, are interested in getting materials from household sources, and have made a novel offer: For every kilo of household aluminium waste or kilo of old X-ray photos, these firms will make an appropriate donation to one of *The Jerusalem Post*'s charitable funds.

Who, for instance, doesn't have a few old medical X-rays floating around his apartment? It takes about 30 to make a kilo, and if you can collect that many from friends and neighbours, you can mail them to Recycling Ltd. at P.O.B. 7918, Jerusalem. The firm, headed by Ze'ev Weiss and Daniel Blush, from England and the U.S. respectively, extracts silver from X-rays, aerial photos, discarded photo paper and left-over photographic fixer. X-ray pictures, for example, are worth nearly one U.S. dollar per kilo to the recycling firm.

One of Recycling Ltd.'s main sources of waste material is the hospital network. At each hospital, the firm has an automatic machine attached to the used liquid fixer from the X-ray department, to extract the silver before it goes down the drain. Once properly treated, recycled silver is as pure and valuable as new, and is sold to the jewelry industry here and abroad.

Also located in Mishor Adumim is the aluminium recycling plant of American immigrant Jerry Goodman, Alutherm Ltd. It processes used aluminium into powder for sale abroad as a heat catalyst for all sorts of purposes, from metal smelting to rocket explosives. A kilo of aluminium waste is worth the equivalent of 50 U.S. cents, and Goodman promises to donate this amount to a *Post*-sponsored charity for every kilo sent to Alutherm, P.O.B. 4117, Jerusalem. The sender must pay the postage.

It's a slow process collecting a kilo of aluminium in a household. I have a ball of used foil the size of a small cabbage in my kitchen, and so far it weighs a mere 150gm. (Other household sources include the lids of leben and similar dairy products; old pots and pans, discarded window frames, and the frames of baby strollers and the like. The screw-off tops from carbonated soft drinks are aluminium, and so are the little tabs for pulling the lids off canned beer.

Imported beer and soft-drink cans are usually made of aluminium – but not the ones made or filled in Israel, which are mostly plastic. Don't send any foil with a paper backing, such as you get in cigarette packets.

The aluminium should be as clean as possible, and should be compressed compactly for mailing.

Sometimes it makes more sense for an organization, rather than an individual, to collect waste materials for recycling. The Peled experimental religious high school in Jerusalem collected aluminium for Alutherm all last year – and managed to amass 100 kilos. □

Martha Meisels

هكذا من الأصل